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5 Spencer Mount
Hampstead
Aug: 21. 1872

Dear Mr Falcke.

On the receipt of
your note - I wrote at once
to Mr Bell - who informs
is at Folkestone for a
few days with a sick daughter
just come
The enclosed, is his answer
& you will see he proposes
Wednesday next for our

visit to you, with the photographer. If that day does not suit - perhaps you will name another - for I very much wish some of your beautiful ware to appear in the book. Please let me know so soon as you can - & return the enclosed for my guidance

I do very much hope - that you are mending - this hot weather is in your favour.

Accept my best wishes & regards - the same to Mrs Falcke & to our balmed friend Mrs Talk - & believe me - though in much haste - Ever Ever truly

Eliza Mitchell

I - Falcke Esq

WEDGWOOD AND HIS WORKS.

" Competition for cheapness rather than for excellence, a desire of selling much in a little time, without a due regard to the taste and quality of the productions, is a most frequent and certain cause of rapid decay both to the fine arts and to manufactures; but that if purchasers should at any time, under the fallacious appearance of saving, prefer *mediocrity*, it would then be impossible for artists or manufacturers to pay the necessary attention to excellence, and consequently to keep up, much less to improve, the quality of their works.

" It is obvious, that all works must bear a *price* in proportion to the skill, the time, the expense, and the risk, attending the invention and execution of them. Pieces which, for these reasons, bear a high price, and are therefore by many called *dear*, are in general, when justly estimated, the *cheapest*, and attended with less profit to the maker than those which are *called* cheap."—*Extract from* WEDGWOOD'S CATALOGUE.

Extract from Mr. Wedgwood's account of the Portland Vase.

I HAVE now the pleaſure to find that my imitation of this vaſe, after a ſtrict compariſon with the original, has given perfect ſatisfaction to the moſt diſtinguiſhed artiſts and amateurs in Britain.

But for the ſatisfaction of thoſe alſo who cannot have an opportunity of making ſuch compariſon themſelves, I have thought it neceſſary to have the *accuracy* of the copy authenticated in the fulleſt manner; and have been honoured with teſtimonials for that purpoſe, by the noble poſſeſſor of the vaſe itſelf, his Grace the DUKE of PORTLAND,—by SIR JOSEPH BANKS, Bart. Preſident of the Royal Society,—by the EARL of LEICESTER, Preſident of the Society of Antiquaries,—and by SIR JOSHUA REYNOLDS, Preſident of the Royal Academy of Arts. The latter is pleaſed to ſay that he "can venture to declare it a correct and faithful imitation, "both in regard to the general effect, and the moſt minute detail "of the parts." (Signed) J. REYNOLDS."

Leiceſter Fields, 15th June, 1790.

To. Isaac Falcke Eq.
from his friend Eliza Meteyard.
Hampstead. Jan.y 6. 1873.

WEDGWOOD AND HIS WORKS.

A SELECTION OF HIS PLAQUES, CAMEOS,

MEDALLIONS, VASES, ETC.

FROM THE DESIGNS OF FLAXMAN AND OTHERS.

REPRODUCED IN PERMANENT PHOTOGRAPHY BY

THE AUTOTYPE PROCESS.

WITH A SKETCH OF HIS LIFE AND THE PROGRESS OF HIS

FINE-ART MANUFACTURES,

BY ELIZA METEYARD,

AUTHOR OF "THE LIFE OF WEDGWOOD," ETC.

LONDON:

BELL AND DALDY, YORK STREET,

COVENT GARDEN.

1873.

"If the day shall ever come, when England shall be as eminent in true taste as she is now in economy of production, my belief is that that result will probably be due to no other single man in so great a degree as Wedgwood.

* * * * *

"I submit, however, that, considering all which England has done in the sphere of pure beauty on the one side, and in the sphere of cheap and useful manufacture on the other, it not only is needless, but it would be irrational, to suppose that she lies under any radical or incurable incapacity for excelling also in that intermediate sphere, where the two join hands, and where Wedgwood gained the distinctions which have made him illustrious. I do not think that Wedgwood should be regarded as a strange phenomenon, no more native to us and ours than a meteoric stone from heaven; as a happy accident, without example, and without return. Rare indeed is the appearance of such men in the history of industry: single it may, perhaps, have been among ourselves, for whatever the merits of others, yet I for one should scruple to place any of them in the same class with Wedgwood; no one is like him, no one, it may almost be said, is even second to him:

'Nec viget quicquam simile aut secundum;'

but the line on which he moved is a line on which every one, engaged in manufacture of whatever branch, may move after him and like him. And as it is the wisdom of man universally to watch against his besetting errors, and to strengthen himself in his weakest points, so it is the study and following of Wedgwood and of Wedgwood's principles, which may confidently be recommended to our producers as the specific cure for the specific weakness of English industry. Of imagination, fancy, taste, of the highest cultivation in all its forms, this great nation has abundance. Of industry, skill, perseverance, mechanical contrivance, it has a yet larger stock, which overflows our narrow bounds and floods the world. The one great want is, to bring these two groups of qualities harmoniously together; and this was the peculiar excellence of Wedgwood; his excellence, peculiar in such a degree as to give his name a place above every other, so far as I know, in the history of British industry, and remarkable, and entitled to fame, even in the history of the industry of the world."—*Speech of the Right Hon. W. E. Gladstone at Burslem, Oct.* 26, 1863.

CHISWICK PRESS:—PRINTED BY WHITTINGHAM AND WILKINS, TOOKS COURT, CHANCERY LANE.

PREFACE.

THE vast improvement of English ornamental pottery in recent years, the consideration that the works of its greatest master, Josiah Wedgwood, in their finest and largest portion, lie hidden from public gaze and understanding in private collections, and the earnest desire to advance the culture of artistic taste, were the motives which led to the preparation of this work. In these representations, culled from the finest assemblages of Wedgwood's fine-art productions, the connoisseur and student have all but the very objects themselves before them; for Nature, through that most beautiful of modern artistic processes, the autotype, has been the faultless limner.

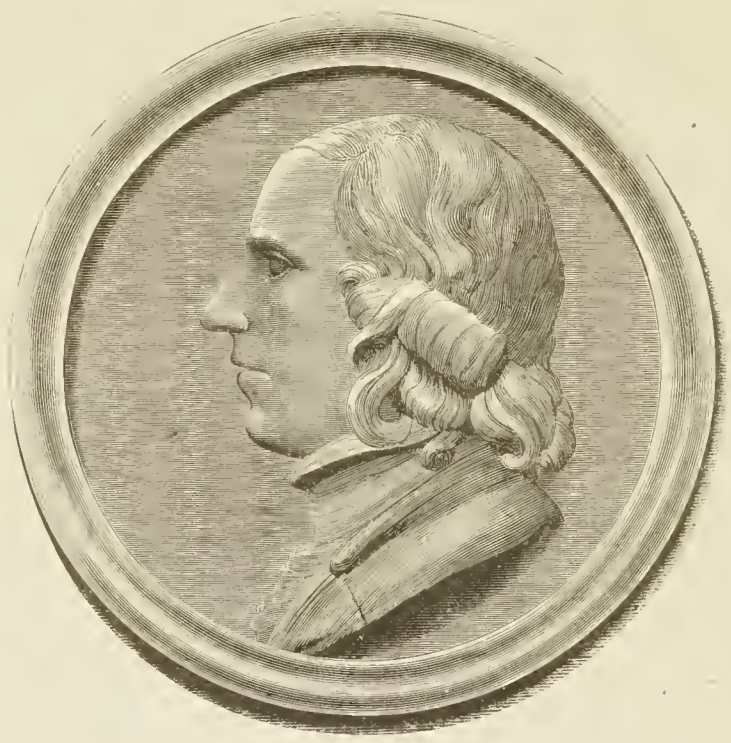
Should this volume meet with encouragement, its publishers will have much pleasure in representing still further objects, from very many other private collections, placed most generously at my disposal. Our great object being not only to inform and please the connoisseur, but to incite, as well as lead the artist and modeller towards those realms of artistic truth, originality, and fancy, which lie open to all those, who despising to be mere copyists, have the courage to labour and aspire.

For myself, I can truly say I have had the greatest delight in the preparation of this work. I only regret that limited space has necessitated brevity, both as regards Wedgwood's memoir, and the descriptions of the Illustrations; yet I think some facts, hitherto unknown, will be found in both. Simultaneously with this volume, will be issued a Catalogue of Wedgwood's manufactures, with illustrations, printed from the last edition published by himself, and in the spring I hope to place before the public, "A Handbook for

Collectors of Wedgwood-ware," to be followed by a popular edition of the Life of the great artist. For this I have collected much new material. Profiting by the opinions of my many critics, and instructed by experience, I hope to make it a biography alike suitable to the artist and to the general reader. This may, or may not close my labours in the direction of the potter's beautiful art, though there is another artistic field on which I am preparing to enter, and to which all my tastes and inclinations lead.

E. M.

December, 1872.



FLAXMAN.

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FRONTISPIECE.

PORTLAND or Barberini Vase, as copied by Wedgwood. Black jasper; white reliefs. Height, 10 inches; greatest diameter, $7\frac{1}{4}$ inches. The example here given was considered by Wedgwood his finest copy of the great original. As such it was shown at the chief Continental courts, by his second son and Mr. Byerley, in the summer of 1791; and, on their return, it was kept as the show-vase at the rooms in Greek Street, Soho, and afterwards in York Street, St. James's Square. Here, upon the closing of the London warehouse in 1829, it was sold to Mr. Tulk, the well-known friend of Flaxman, and father of the present possessor.

The original vase is supposed to have been manufactured in the glass works of Alexandria at their best period. Brought thence to Rome, it was used as a receptacle for the ashes of the funeral pyre, as it was found enclosed in a sarcophagus of excellent workmanship, and this in a sepulchral chamber beneath a mound of earth, called Monte del Grano, about three miles from Rome, on the road to the ancient Tusculum. The discovery was made between the years 1623 and 1644, during the pontificate of Urban VIII. (Barberini). An inscription on the sarcophagus, which was otherwise covered with fine bas-reliefs, showed it to have been dedicated to the memory of the Emperor Alexander Severus, and his mother, Julia Mamæa, both of whom were killed, in the year 235, during a revolt in Germany. The vase, in height 10 inches, was deposited in the library of the Barberini family, and the sarcophagus in the Museum of the Capitol. The material of which the former is composed was, by Montfauçon and others, conjectured to be a precious stone, but Wedgwood's examination proved it to be formed of glass; the ground being a dark blue, so nearly approaching black, as to appear to be of that colour, except when held in a strong light. The white bas-reliefs are of glass or paste, the material having been fused on in a mass, and then cut out by the skill and patience of the gem engraver. The subjects of these bas-reliefs, as also the age and place of production of the vase, are points so wholly unknown as to be still open to conjecture and criticism. With respect to the first, critics have differed. They have been generally considered to bear reference to the Eleusinian mysteries; but one of the most learned critics of our own day, whose works on Gems are known to every artist, scholar, and man of taste, considers that one of the groups represents Peleus approaching Thetis. At best the vase must ever remain what Erasmus Darwin termed it, "Portland's mystic urn." Wedgwood valued the copy represented at £200.—*Tulk Collection.*

PRIAM BEGGING THE BODY OF HIS SON HECTOR.

WEDGWOOD AND HIS WORKS.

IN their higher forms the productions of the arts like the predictions and discoveries of science have, in all ages, been in advance of prevalent culture. By the few—men endowed by nature or enriched by education and travel—such works were appreciated and understood; but, till the processes of civilisation had had long effect, it was scarcely possible, except in rare cases of great natural taste, that ordinary minds could derive from what was beautiful in form and chaste in decoration, other than a mere momentary pleasure of sight, if even so much as that. Of the purification of ideas, the exaltation of thought, the new and exquisite conceptions involved in ideal interpretations of nature there was not even a suggestion, and thus artistic productions of the highest class have been chiefly attractive to the eclectic few. When, from any cause, the patronage of that few ceased the art either died out or was so little exercised as to speedily fall into degeneracy and decay. Yet, where the beautiful objects were preserved, even though partially, the day of revival and renewed appreciation came, most probably in increased degree, for the acquired mental habitudes impress themselves on man's organisation with sufficient force and permanence to occasion their transmission to the offspring as inborn tendencies to similar tastes and similar modes of thought. And thus whilst the mere technical and productive

knowledge of art cannot necessarily descend from one generation to another, an increased aptitude, either for art generally or some particular branch of it, may be inherited, and the acquired habitudes produced by the intellectual culture of a generation or an age become a second nature to those who follow.

A remarkable case of this kind is that of Wedgwood's ornamental productions. They were, at the time of their appearance, so admired and sought for, chiefly by the aristocratic class, that this patronage passed into a fashion. It lasted but little beyond the generation which witnessed the beginning and perfection of these marvels of the potter's art ; for taste and culture were not, as yet, sufficiently advanced and general for their merits to be understood except by the esoteric few ; and social, economical and political causes all soon combined to bring about their disuse and comparative oblivion. Their manufacture gradually declined if it did not wholly cease ; and even, in such specimens of it as survived, inferiority became so marked, as to repel those who recollected the productions of earlier years. These, which were already classic objects, were enshrined in the collections and cabinets of the majority of their first purchasers, and of a few who, endowed with taste, preserved what they had become possessed of or collected. But this was the exception rather than the rule. Unfortunately with works of fine art as with too many other things, the neglect of fashion tends to carelessness and destruction, and there is reason to fear that many of Wedgwood's finest works, neither cared for nor understood, perished or were lost sight of, during the earlier portion of the present century ; especially in the case of the intaglios, cameos, medallions and smaller busts and plaques. But some classes of subjects had been produced in large numbers, and their residue is fortunately still considerable. Wedgwood sent many of his finest works to foreign countries ; and of recent years inquiries and research in Italy, Russia and Holland, have added many most choice and beautiful objects to our various collections. The specimens from Holland have in especial been carefully preserved.

The wider and more general culture of the last forty years, increased facilities for continental travel, training in art schools, international exhibitions, the institution of art museums, and the illustration of newspapers and books have together brought public taste to its present improved condition. Under the influence of this higher and more permanently receptive state of culture, appre-

ciation of the works of Wedgwood has had complete revival. Their admirers, no longer a dilettante few, are to be found in the utmost variety of social position. Wherever there is a due amount of cultivation combined with taste, they are admired and sought for, not so much for the reason that they are beautiful or national, as that they exemplify many of the best principles of pure and ideal art. Some account of the life of the great potter, with the analysis of the several Catalogues of these beautiful works, which are here attempted, may in a measure serve to show the progressive steps by which perfection was reached, and give aid in apportioning many of the subjects to their respective modellers and artists. The photographic illustrations appended will prove that no vain boast was made when Wedgwood wrote to his friend just a hundred years ago, "These things want only time and scarcity to make them worth anything." The self assertion of genius is not always realized; and this one example will effect its highest purpose should it tend to the expression and realization of others which may bear still greater and more permanent connexion with originality of artistic design and perfection of detail and workmanship.

The English during all the stages of their national progress have shown undoubted aptitude for the arts; especially those of architecture and sculpture. Thousands of documents which would have thrown light upon the subject perished at the Reformation; but those preserved convincingly prove that as regards the constructive and decorative arts, England has owed more to native than to foreign talent. Continental ecclesiastics in some cases suggested and drew the plan of an abbey or a great cathedral. Monks who had learned somewhat of geometry and mechanics in the schools of Rome and Lombardy, at times directed the works. When an emergency occurred or structural difficulties were more than usual, a body of travelling masons would be summoned and remain till the difficulties were overcome. Occasionally figures in marble or stone—a tomb or an altar, were the work of Italian sculptors. All else was native to the soil; and the exquisite tracery, the floriation, the groining, the angelic winged heads, the grotesque masks and faces which still enrich our great cathedrals, were the work of sculptors and masons bearing English names. Not a few of our cathedrals were begun and finished by English prelates. Wells Cathedral, which with the exception of two of its tombs, those of Edward the Confessor and Henry III., is essentially

English in its architecture and sculptures, was finished in 1242, during the episcopacy of Joceline Troteman, an Englishman, and two years after the birth of Cimabue, the restorer of painting in Italy. During the long and prosperous reign of Edward III. architecture, sculpture and painting greatly flourished. Magnificent buildings were raised and others were improved and adorned. St. Stephen's Chapel, Westminster, was built in this reign and the sculptors and painters, whose names are preserved, were Englishmen. The tombs and monuments of that and the next period were equally indebted for their beauty to native talent. Nothing of a like kind done in Italy at that date excels the monument of Richard Beauchamp, Earl of Warwick, raised in 1439. Of this the mason was Thomas Essex, the sculptor and founder, William Austin, of London. The Lady Chapel of Westminster Abbey, built by Henry VII. to receive his tomb, contained within and without three thousand statues. Torrigiano, an Italian artist, was employed upon the tomb; but he had no concern with the building or the statues with which it was embellished. They were native productions, for the artists, painters, sculptors, founders bore English names, and the figures still remaining are remarkable for their natural simplicity and the grandeur of character and drapery. Innumerable similar instances may still be seen in our cathedrals, churches, colleges and even civic buildings, of the great employment and estimation of the arts, especially sculpture, in this kingdom prior to the Reformation. In no period has artistic ability been wanting in the people but only circumstances favourable to its culture and development. The wrecks which still remain from the prodigious destructions which succeeded each other from the reign of Henry VIII. to that of Charles II. prove, says Flaxman in his lectures, "that from the time Nicolo and John Pisano restored sculpture in Italy soon after the year 1200, and before the birth of Cimabue, the Italian restorer of painting, to the reign of Henry VII. we have works of sculpture done in England, in some cases possibly by English artists, in other and most important instances, certainly by Englishmen whose names are on record, and whose works may be compared with those of the best Italian artists of the same times."

It must not be supposed that the arts of architecture and sculpture stand alone in this estimate. In the first period, metal work, artistic designs in stained glass and wood-carvings were imported from Italy and the Netherlands;

but, in the fourteenth and fifteenth centuries, England, in these particulars could rely on native talent. In pottery, so far as it was yet applied to flat surfaces, she held her own from the beginning. The decorations in relief on the Norman pitchers and other vessels, if rude, often betokened originality and taste; and after the commingling of the races and two centuries of training in the monastic pot-works, the beauty of English tile-work and its peculiar adaptation to the necessities of the Gothic style, became extraordinary. While the potters of the valley of the Po, true to the style of the Renaissance, in its airy lightness, its conventional forms, its softer and more subdued tones of colour, were decorating the outer façades and interiors of churches as well as campaniles and walls of houses with tiling and works in terra cotta of unsurpassed grace and beauty, the English, culminating in their skill as tile-wrights, covered the floors of cathedral, church and abbey with pavements which, whether considered in relation to richness of colour, keeping of effect, or durability, are miracles of art. The shadows of the mightiest and most majestic groined roofs, recessed arches, pillars and long descending aisles were, in a measure, chased away by the splendid hues on which they fell. Knights in armour, heraldic bearings and saintly emblems, oftenest depicted in the finest and richest yellow tinted clays, made in certain lights these floors seem as though paved with gold; and this was markedly the case in the splendid abbeys of Chertsey and Westminster. Other colours were likewise employed; much black, less brown and white, and a little dark blue; these in turn often increasing and enriching the many hues of the stained windows which towered above. Occasionally, as in more recessed places, tile-work in relief was employed; its designs, such as plants and leaves conventionally treated, were of extreme beauty; but these tiles were not popular on account of their tendency to harbour dirt. Each great abbey and monastery had its tile-factory; and, from the results preserved to us, we may presume that its direction was not only able, but embodied the best manipulative skill and the best chemical and artistic knowledge of the time. Majolica ware was the outgrowth of tile-work; and in turn improved and beautified that which, in an artistic light, it far transcended. Though the culinary and domestic usages of the Middle Ages called for little of the potter's art, except pipkins, pitchers and crocks, and with these each district was, generally speaking, supplied by its local handicraftsmen, the monastic tile-wrights seem at times

to have varied their labours by making grotesque pottery, by decorating pitchers and dishes with gaudy reliefs, and by the manufacture of small figures, chiefly religious caricatures, such as obese friars and dishevelled nuns. These were usually formed in coloured clays, or in white clay, which they painted. This class of figures is frequently mentioned in the Wills and Inventories of the fifteenth and sixteenth centuries; and by being thus made objects of testamentary bequeathment, they were undoubtedly highly prized. The fragments of such various vessels and figures have been usually found on the sites or in the neighbourhood of religious houses, as instanced in the abbeys of Fountain's and Bury St. Edmund's and the priory of Lewes. But no perfect figures have come down to our time; not even those of a far more artistic and in some cases spiritual character; though rarely found fragments have given proof that such had been modelled in clay. For all objects of this character perished in the hundred and thirty years which lay between the Reformation and Restoration; a period in which ignorance and fanaticism combined, despoiled the whole land of the fruits of centuries of intelligent labour and skill. For as Puritanism gathered strength, art died; and if men were paid so much a day to destroy the finest sculptures and paintings in cathedrals and churches it was not likely that more domestic objects would be spared; in fact, their beauty and grace, whether the result of native or foreign talent, made destruction more certain. And these things took place in an age when the culture of the true principles of art first became possible. The discovery of the art of printing was bearing fruit, anatomy and mathematics were studied and linear perspective had been in a manner perfected. Could the reforms necessary to political and personal liberty and spiritual freedom have been effected without iconoclastic violence and wanton destruction more indicative of a nation of savages than civilized men, could the abbeys and their magnificent libraries have been preserved and put to worthy use, could all which was ornamental in the land have been slowly and intelligently severed from an association with religious worship, improvements in the decorative arts might have been anticipated by at least two centuries. The reign of Elizabeth and the age of Shakespeare might have added to their roll of immortal names those of great painters, sculptors and potters. English works in terra cotta might have rivalled those of Lombardy; and familiarity with the porcelain of the

East, which during the reigns of Queen Elizabeth and James I. was brought into this country in sufficient quantities to serve some of the purposes of banquets and refections, would have probably stimulated and led to search for the materials of which it was made. Some fine specimens of the domestic architecture of the reigns of James I. and Charles I. are still extant, but the times were not favourable to any true revival of the decorative arts. The civil and religious liberties of the nation were at stake, and till these were vindicated and secured there existed neither the leisure nor the wealth so necessary to the well-being of the arts. Charles I. had the tastes of a scholar and an artist, and he gathered together a gallery of pictures worthy of a king; but his lack of moral principle and his tyrannous political creed soon overshadowed the good effects which, in happier times, might have arisen from his patronage of painting and sculpture. Yet native talent was not absent, though it existed under shadow, for some monumental figures of great merit were executed during his reign. Through the period of the civil wars and of the Commonwealth religious fanaticism prevailed, and of this the sole object was to destroy rather than create; and with the exception of a few portraits and some admirable miniatures by a native painter named Oliver, none of the arts which connect themselves with grace and refinement could be said to have had an existence. But the Restoration came, the fanatic spirit was rendered comparatively powerless, and a new and extraordinary era was begun; an era which connecting, for the first time in the ages of the world, the principles of art with those of utility, was to prove in a marked degree the force, originality and prolificness of native talent.

Very early in the history of this country the little hamlets into which, for the most part, the great territorial manors were divided, took their names from some accident of situation, some characteristic of climate and production, or the personal designation of those whose dwellings they were. Thus, when the Lyme, the great woodland of Cheshire and north-western Staffordshire, fell beneath the axe, and little aggregations of cottages were formed here and there on the bleak but picturesque waste, there, as elsewhere, each became known by some characteristic of situation, or by the name of its settlers. Burslem was so named from its situation in the woodlands; and the adjacent manor of Tunstall, embraced amongst other hamlets, that of Wedgwood. It

was a very small place, indeed; its area covering scarcely five hundred acres. It took its name, as so many other places in the district, from the great woods; *silvæ infinitæ continuæ*—is Camden's phrase. The name was originally spelt Weggewode, the Anglo-Saxon for a wayside wood. Thomas de Weggewode was headborough of his hamlet in 1370, and his race being sturdy and industrious, spread themselves north, and settling in the beautiful country around Leek, acquired considerable property by marriage; raising thereby their position from freeholders to that of gentlemen. Of these, one Richard Wedgwood, of Mole, had a son named Gilbert, who, born in 1588, married one of the two daughters and coheiresses of Thomas Burslem, a gentleman whose ancestors had resided at Dale Hall, in Burslem, in good repute for many generations. The young couple settled in Burslem in about 1612, on some portion of the ancestral property; though not in the ancient hall or manor house, which being probably dilapidated, was pulled down a few years later. Six or more children sprang from this marriage; and the property being chiefly in land, which descended to the heir, the patrimony of the rest could have been but small. It is therefore probable that two of the sons took up the trade of potters. Of this there is certainty in the next generation; for four if not five sons of these two brothers became eventually potters of much skill; being settled here and there about the little township of Burslem, on property which for the most part had belonged to their grandmother's estate. Their births ranged from 1654 to 1666. If, therefore, two or more of them became masters for themselves in early life, it was at a period when the trade was instinct with vitality, and the demand for improved goods was increasing every day. Indeed, the profits of this trade lured men from other vocations; for one of these grandsons of Gilbert Wedgwood seems to have studied medicine and even to have practised surgery, for he was known as Dr. Thomas Wedgwood; but the profits of the healing craft were but small in those days, especially in little country villages, and he eventually gave up surgery for pot-making. Yet his training proved of the utmost service—for he became renowned as a skilful chemist; and by his various improvements, especially in glazes, and by being among the first of the masters to employ modellers, he greatly aided in the general improvements then taking place.

Another Thomas Wedgwood, of this third generation, settled on a part of

the ancestral property surrounding the parish church, then a most primitive place, situated amidst fields and strips of unenclosed moorland. Here he built if not his cottage, the few sheds and ovens necessary to his trade. The glebe-land fields lay opposite the door, a turfy hilly lane sloped up into the town, a little public-house stood midway, and in this the cratemen chaffered with the potter for his wares, whilst their panniered asses grazed up and down. This Thomas Wedgwood, the first settler in the churchyard works and the grand-father of Josiah Wedgwood, made black and mottled ware, and employing six men and four boys, derived a profit of about sixteen shillings a week from his business. But he had no rent to pay, taxes were few, living very cheap, for nearly every master-potter in the position of Thomas Wedgwood, had a cow and sheep grazing on the adjacent waste, a pig in the sty, and a croft or two full of rye and barley, bread being generally made at that time of the former. He married while young and had a large family. Of this his eldest son Thomas married while still younger, namely, at the age of twenty, Mary Stringer, daughter of a minister ejected from the Church of England, under the Act of Uniformity passed soon after the Restoration. She appears from the evidence of her husband's will to have possessed some little property, for it was secured to her as a marriage portion; and she was fairly educated, for her signature in 1744 to her son's indentures was far better than was that of many a titled lady of those days. The young couple settled for a time in the centre of the little town of Burslem; the husband carrying on a pot-work of his own, and making a higher style of goods than his father did; namely, white and moulded ware. A very numerous family grew rapidly around him; many of his elder children being older than his younger brothers and sisters. The date of the death of the elder Thomas Wedgwood is uncertain; beyond the fact that it occurred some time between 1715 and 1730. Soon after it took place his heir and successor, Thomas Wedgwood, removed to the Churchyard Works, and here it was that on July 7, 1730, his thirteenth and last child was born, Josiah Wedgwood, the most celebrated of English potters.

When Dr. Plot made his visit into Staffordshire many years previous, it is said, to 1786, at which date he published his "Natural History" of that county, it is not likely that the information he gathered in a brief and cursory visit approached anything like the real facts. We all know that history of every

kind, either omits or overcolours much which appertains to veritable fact; and we now well know that a good deal lay behind, when he was told that the chief manufacture of Burslem and its neighbourhood lay in butter-pots, and when he was permitted to see some of the coarser processes, as those of mixing, slapping, and banging clay, the throwing of rude vessels, and the painting of them with gaudy colours derived from ochre, red lead, and clay. These were no more than the degenerate and fast dying-out processes of the artistic tile-wrights of the Middle Ages. From time immemorial the potters had been a secretive race; carefully concealing from their rivals in the trade their respective processes, and forbidding the entry of all strangers into their works. A good deal, therefore, was at the rear of the little Plot has recorded. If even it was smoky in its hue, one kind or more of white ware was made, coloured reliefs were applied, and foliation about the spouts and handles of jugs and cups was not uncommon. There was progress; and as the seventeenth century drew to a close, its rapidity was marked in every department of the craft. The increasing use of tea and coffee called for such necessary vessels as cups, saucers and teapots. A gradual improvement in the style of living and in cookery, and an increase and greater variety of edibles brought to table, as in the case of vegetables and foreign fruits, made continuous demand upon the potter's skill. It was bravely met, and energy and industry were to be seen everywhere. One potter discovered that salt made an excellent and far superior glaze to lead ore; another mixed the native clays and produced a rude stone-ware. In 1690 some German potters of the name of Elers, lured by the fame of the ductility and variety of the clays of Staffordshire, settled themselves in a secluded farm-house, near Burslem, and there with as much secresy as vigilance and precaution could ensure, used with improved methods the delicate red clay found in the neighbourhood. With this they made all kinds of pretty vessels for the tea-table; such as teapots, piggins for milk, and cups for honey and sugar. The articles were of a fine colour, and usually embossed with a small spray of the tea or other tropical plant. They also by the addition of manganese, produced a fine black ware from the same clay. They improved the salt glaze by employing a superior method, and they used the lathe; but, in spite of all their precautions, their trade secrets were stolen from them by cunning workmen; and their lives were made so miserable by the incessant

curiosity and ill-will of their neighbours, that they gave up their works and left Staffordshire. But the trade was thriving, and the native potters were full of energy and resources. They introduced the whiter clays of Devonshire and Cornwall, first as a dip for their wares, next as ingredients in the body. They discovered the use of calcined flints; and by combining flint with marl and clay, they produced a sort of cream-colour stoneware. Improvements in form and ornamentation kept pace with the rest. Moulds, at first chiefly made of metal, were introduced, and much fancy was displayed in forming basket-work, shell-work, corn and other patterns. The ornaments on some specimens were made by pressing bits of clay into moulds, and these after being well smoothed on the surface and edges, were extracted and fixed on the sides of the vessel by slip. Some of these moulds were of brass, others of clay. In some instances these ornaments were coloured blue by dusting them with dry smalts or zaffre. Figures were applied in relief, some being white, others black; and thus originated the methods of imitating cameos, medallions and bas-reliefs. Various other kinds of ornamental wares were made in imitation of tortoise-shell, agate, and leaves of various shades of green, with streaks such as we see on melons and other fruits. The markings and colours of a few vegetables, such as cauliflowers, were also copied.

Little is known, perhaps there was little worth preserving, of the childhood of Josiah Wedgwood. He came of a worthy English stock, which had been accustomed, for some centuries at least, to all the comfort and independence then to be secured in the simple life of freeholders. For two generations, if not three, the craft he was destined to pursue had been followed with skill, especially by his father; and inheriting the result of this in an increased degree, in him it culminated in genius. He was as much born a potter as Reynolds a painter and Flaxman a sculptor. His home was one of simple plenty and warmth. On Sunday his father sat in the best pew in the adjacent parish church, of which he was churchwarden; and when need of any kind arose it could be met by the savings of labour, or from the resources arising from the possession of houses, land and stock. It must have been moreover a cheerful home, for it was crowded with merry childhood; and numberless relations were spread over the adjacent village and its hamlets in patriarchal fashion. After a probation in the nearest dame-school, he accom-

panied his brothers and sisters a daily journey of four miles, there and back, across the fields, to Newcastle; where, in a small tenement built on a bank by the parish churchyard and adjacent to the Unitarian chapel, one John or Thomas Blount kept school. He was a pedagogue of fame and a worthy man; his scholars being noted for writing a good bold hand and for ciphering well. The schoolhouse remains; though what was the schoolroom is now divided into two by a partition wall. The ancient, much worn brick floor, the quaint fireplace in a corner, the small square casemented window looking forth on to the churchyard wall, the little dreary strip of playground, and sideways to the chapel, are yet much in the same state as when some hundred and thirty-four years ago the children of Thomas Wedgwood, the Burslem potter, went to and fro. In the chapel it is not unlikely their maternal grandfather Stringer had preached, as he had been a dissenter; and towards the close of the reign of Charles II. and early in that of James II. in spite of the severity of the Acts passed against Nonconformists, chapels in various districts of the north-western counties were built for public worship by the Unitarians. At the time of Josiah Wedgwood's apprenticeship, or a little subsequently, his future brother-in-law, the Rev. William Willet preached here, and so continued to do till within a short time of his death in 1778. He was a man possessed of great natural taste for science, particularly optics; and to his honour it must be remembered that he was the first to instil in the illustrious Priestley a love of experiment and abstract study. There was considerable difference in their years; but Priestley, whilst a very young man, teaching and preaching at Nantwich in Cheshire, often spent a day at Newcastle with his scientific friend, and there communed with him in relation to those abstract studies which both loved so well.

In June 1739 Josiah Wedgwood lost his father, who died after a very brief illness. On his deathbed the latter made his will, leaving by it to his eldest son Thomas, also a potter, and then twenty-three years of age, the possession of his estates. His wife was secured in her marriage settlement with gift of all household goods; and on the estate was laid the support of his six youngest children, who also, on coming of age, were each to receive a legacy of £20.

After this untimely death of his father Josiah Wedgwood did not remain long at school; if even he went again. In those days apprenticeship began

early and the acquirement of reading and writing was considered education sufficient for boys who were to be engaged in trade; and, in this particular one of a potter, it was especially thought necessary that training should begin early, in order that those following it should acquire dexterity of hand in throwing, and accuracy of eye and judgment in relation to form. He was therefore when about ten or eleven years of age put to work in the sheds adjacent to his home, and here one John Fletcher, an old workman who died in 1816, remembered making balls for Richard and Josiah Wedgwood, who sat each at a throwing bench in the two corners of a small room; throwing being the art of forming vessels upon the potter's wheel from balls of clay previously weighed. The elder brother Thomas Wedgwood made, as it seems, much ordinary white ware for exportation; and such would necessarily include circular vessels of many kinds.

But the small-pox broke out in the adjacent village, and reaching the Churchyard Works laid prostrate several of Mary Wedgwood's younger children. Josiah took the disease in its worst form and long lay very ill. At length, slowly recovering, except for a certain lameness and weakness in his right knee, he was on the 11th day of November, 1744, placed apprentice for five years to his brother Thomas Wedgwood, who still carried on the Churchyard Works, though probably residing in the adjacent village, as he was at this date married. The usual term of apprenticeship being seven years, we may reasonably conclude that prior initiation and service had been taken into consideration in this abridgment. Of the five years which followed we know little beyond the fact, that the young potter was soon compelled by the painful state of his knee to give up his place on the thrower's bench and restrict his work to those branches which required less bodily action. He was thus to be seen for weeks together, seated with his leg raised upon a rest, whilst he modelled, moulded, made designs, and compounded bodies and glazes; his ambition being, as his knowledge and years increased, to improve the excellence, and consequently sale of the wares produced in his brother's works. But Thomas Wedgwood was an easy, indolent, commonplace man, of tolerable estate and further considerable expectancies; one of those ordinary men who take life as it is and leave the world neither better nor worse than they found it.

As already said, the wife of Gilbert Wedgwood who settled in Burslem

about 1612, had an only sister, a co-heiress like herself. This lady married a gentleman of the name of Colclough and settled with him in a pleasant country-house forming part of her inheritance, known as the Overhouse, Burslem. It was in those days surrounded by fields, gardens and homestead; but Catherine Colclough's only child and heir died whilst young, and thus her own and her husband's property descended to the eldest of those four or five brothers and cousins who first, as with any certainty we know, took up the trade of potters. This John Wedgwood, for such was his name, settled at the Overhouse and made his pot-work on ground adjacent. A puzzle jug of his manufacture, with his name and the date 1691 is to be seen in the Museum of Practical Geology, Jermyn Street. He died in 1705, leaving an only daughter named Catherine. She married, whilst young, a cousin named Richard Wedgwood; but he died at an early date, as did also the only offspring of the marriage, a son, whilst still a minor. Catherine Wedgwood was twice again a wife and widow, and deriving property from both husbands, who had been gentlemen of good estate, she was, whilst Josiah Wedgwood was passing through his apprenticeship and afterwards, settled at the Overhouse in good style, keeping her man-servant and her two maids; and by what we can gather from her will, taking a most kindly interest in the wellbeing of the widow and children at the Churchyard Works. To this lady's property, Thomas Wedgwood, the eldest brother of Josiah was heir.

For some time after his apprenticeship was at an end, Josiah appears to have continued with his brother. But finding constant opposition to his plans for improving the character of the goods produced, and enlarging the business, he entered into an engagement with one John Harrison, a tradesman of Newcastle, who had invested money in a pot-work at Cliff Bank, near Stoke, belonging to a potter named Thomas Alders. As the latter made only the commonest goods, and was no great master of his craft, they took, with a view to improving their business, young Wedgwood as partner and manager. This happened in 1751 or early in 1752, and soon a marked improvement was seen. Sales and consequently profits increased; but unmindful of their young partner's labours, and his right to share in the benefits arising therefrom, they displayed a most offensive greed, with the ultimate result that he threw up his partnership, at the expiration of less than two years. He was not long

idle, for Thomas Whieldon, a very able and worthy man, and one of the first potters of his time, wanted active assistance, and with him young Wedgwood entered into partnership. Whieldon had built up his business like many others, on small beginnings. His work was chiefly of an ornamental character. He made snuff-boxes, knife-handles, toys and chimney ornaments, black-glazed tea and coffee pots, candlesticks, pickle-leaves, and tortoiseshell and melon table-plates with ornamented and scalloped edges. He was amongst the first of those who employed modellers ; and several youths who afterwards acquired fame in the trade were, at this date, his apprentices. One of the number was Josiah Spode.

Young Wedgwood's local fame must have been, even at this early date, considerable, for upon entering upon this partnership with Whieldon, one of their agreements was to the effect that he should practise for their joint benefit such secret processes as suggestiveness and experiment had already made his ; this without any necessity of revealing to others what they were. With a view to perfecting many of his designs, he spent the first six months of his partnership in preparing models, moulds, and other necessary things ; his only assistant being a young man who had made some progress in the art of modelling. The first result of this laborious preparation was a new kind of green ware, exquisitely moulded in imitation of leaves, of various sizes, and often twigged. Its rarest speciality was its glaze ; which for fineness, brilliancy and colour as yet had never been approached. To a year or two later must be referred his first conception of his after great work, the cameos ; and the necessity connected therewith of experimentalising for one or more white bodies in which to model reliefs on coloured grounds. Such body would need ductility in modelling, sharpness of outline when fired, and fineness of colour ; and for attaining these effects, his experiments seem to have begun somewhere about 1755, as in writing to Bentley in 1775, in reference to his difficulties with the jasper body, he remarked that it was time perfection was attained, as his experiments for this body had then been in hand twenty years. Till he entered into business for himself, there is no reason to think that Wedgwood made trial pieces for cameos—distinctly as such—but that he applied reliefs to some of Whieldon's smaller and choicer goods there is no matter for doubt. In the varied collection of Mr. Graham, at Cranford, are two small drinking

mugs and a teapot, which are undoubtedly Whieldon-Wedgwood. The latter, which is too angular and flat to be beautiful, is of a very pale grey or grey green colour, as is also one of the mugs. Both are highly glazed. The other mug is of a fine wood brown. Between the angles of the teapot are small leaves in white upon a stem of like colour; while round the upper portions of the mugs is a fine and exquisite border in a creamy white and highly glazed body. Wedgwood must have derived this from some good source; it being a Renaissance interpretation of the *helix* ornament, as seen on the early Greek vases. In the middle, the border separates, and there is delicately poised on the connecting link or tendril, a minute but elegant vase, of a form distinctly cinquecento. Nothing of Whieldon's ornamental work has this character. It was pretty, and often delicate, but it bore no relation, even in a rudimentary form, to fine art.

While thus passing through his two partnerships, young Wedgwood resided at Stoke, in the family of Mr. Daniel Mayer, a substantial draper and mercer of that place, who, with his family, occupied a pleasant garden-house in one of the best parts of the town. But, unfortunately, about the middle period of his Whieldon partnership, he hurt his already injured knee, and for many weeks he was laid by with this, and a prostrating illness which followed. Slowly recovering, though long confined to his room, he turned the lengthened probation to good, by the improvement of his deficient education. He had already striven to this end by incessant diligence, carried often far into the night. But he had now the assistance of an educated friend in his brother-in-law, the Rev. W. Willet, who aided him in his study of optics, geometry, and chemistry; and lent him the best translations then extant of classical authors. Wedgwood never made even the attempt to study the Latin language; though to the reading and acquirements of this period may be traced his first knowledge of classic art, and his conception, that in connexion therewith lay a boundless field for design and imitation. Yet, it was to mineralogy and chemistry that his tastes at that date turned. He ultimately became in some branches as profound a chemist as he was a great potter; for he knew full well, till he could invent new vehicles, through which to represent his manifold conceptions of grace and beauty, he stood as powerless as a painter without canvas and colour, or a sculptor without marble. He therefore, to improve and

ensure his knowledge in the art, copied out with his own hand many of the best chemical works of the time; and these copies are still extant in Scotland.

While his convalescence progressed, he went much to and fro to the Bank House, Newcastle, the residence of his brother-in-law, Willet, and here it was he first saw Priestley, who then resided at Nantwich. A love of science, and kindred opinions in religion and politics, made them eventually life-long friends; and a few years later, when Wedgwood had brought his mortar material to perfection, he supplied gratis, the illustrious philosopher with all those chemical vessels necessary to his varied experiments; Priestley generally sending their outline, as to form, in his letters, where they are still to be seen; an interesting memorial of the scientific tastes, as also of the friendship of two illustrious Englishmen. To this illness of Wedgwood, whilst at Stoke, may be probably referred his first acquaintance with Erasmus Darwin, the poet and physician of Lichfield.

So soon as he had gained sufficient strength, Wedgwood returned to his labours at Fenton, and continued there till the close of the year 1758 or the beginning of 1759. The agreement entered into with Whieldon had reached its limit, and was not renewed. Whieldon was a simple, unostentatious, prudent man. He had already amassed a considerable fortune by his ordinary trade, and he appears to have been unwilling to enter into the speculations of his young and sanguine partner. If the latter had in any way opened to him his visions as to the production of works really worthy of being termed *fine art*, it is not unlikely that the former trembled as to his future solvency; so utterly impossible is it for ordinary minds to conceive or recognize those daring and impulsive flights of genius by which great arts or sciences are inaugurated, or great reforms effected.

There exists some difficulty as to the precise date at which Josiah Wedgwood commenced business for himself at Burslem. Further research may settle the question; though the document relating to the hire of the Ivy-house and its small pot-work seems now irrecoverably lost. It was in existence so recently as 1826. Before, however, leaving Stoke, he seems to have entered into various arrangements relative to his future labours, for he engaged the able assistance of his second cousin, Thomas Wedgwood, then a potter in the china works at Worcester. Their agreement bears the date of December 30,

1758, and there is little doubt but that his hire of the Ivy House bears the same, or at least that of Martinmas, the 11th of November preceding. Thomas Wedgwood was to enter upon his labours on the 1st day of May, 1759, and continue them till Martinmas 1765. But the connexion was lifelong, for at the latter date service was changed into partnership; and till his death in 1788, Thomas Wedgwood held an interest in all Josiah Wedgwood's useful, as distinguished from his ornamental productions.

Of those several grandsons of Gilbert Wedgwood who became potters towards the close of the reign of Charles II. or in that of James, was one Aaron, a most skilful man, as were also his sons after him. Two of them, Thomas and John Wedgwood, born respectively in 1703 and 1705, commenced business for themselves, and carried it forward with such untiring industry and skill, that by middle life they were wealthy men. Their father died in 1743, and three years previously they had built themselves a capacious substantial brick-house in the centre of the town, and close upon their works. This house was then the wonder of everybody, and still standing is known to this day as the Big House. Their manufacturing premises having been repeatedly added to, were large, for they carried on an extensive export trade in white and cream-colour goods; but now wishing to retrench their business, they let a small outlying part of these works, and with it an adjacent cottage, which from its being partially covered with ivy, was known as the Ivy House, to their cousin, Josiah Wedgwood, at a rent of £10 per annum. Here in the spring of 1759 he commenced business. His habits being frugal, he had probably saved a little money whilst Whieldon's partner. He had on coming of age received £20 under his father's will. Mrs. Egerton, who died in 1756, left him a legacy of £10, and his eldest brother, who had succeeded to her property, and now resided at the Overhouse, was a comparatively wealthy man. Such were some of his resources, though undoubtedly they were small, wherewith to start a business. But his connexions were good, he was acquainted with all the ordinary outlets and openings of the trade, he had made friends whilst Whieldon's partner, and at that date, one if not two of his brothers, held sinecure posts under Government, lived in London and moved in good society.

He commenced, however, humbly, making such small and choice goods as

were sure to find a ready sale in Birmingham and London. Embossed tiles, pickle-leaves, knife-hafts in imitation of agate and other crystalline stones, plates resembling tortoise-shell and marble, and sugar and honey cups opening in the middle, and so veined and richly coloured as to perfectly represent a fine melon. In his first visit to England, Benjamin Franklin was so charmed by the colour and general beauty of these articles, as to send a pair to Philadelphia to his wife. Young Wedgwood also improved the fine green glaze he had experimentalized for, whilst Whieldon's partner; and it now appeared on elegant dessert services beautifully moulded, veined and streaked so as to perfectly represent various kinds of leaves, as we see them in the flush of spring and summer.

It is a recent discovery, that Wedgwood at this early period, and for some time after, made small figures after the manner of those of Bow. Shepherds and shepherdesses, in groups and singly, children at play, and labourers and artizans at work. These were for ornamenting mantel-shelves, buffets and dressers. In Mr. Mayer's Art Exhibition at Bebington, Cheshire, in the autumn of last year, 1871, was one of these shepherds, very prettily modelled and coloured. The name "Wedgwood," in the large letters of this early time, is unmistakeably stamped on the bottom. The statuette is in the ordinary white body, and is about five inches high; a blue jerkin covers the upper part, and a dead lamb rests on the shoulders. It is altogether a very pretty and choice figure, and no doubt a shepherdess originally paired with it. At this period John Bacon, the afterwards eminent sculptor, modelled this class of subjects for a china work at Lambeth, and there is almost a certainty that Wedgwood employed him in labours of this and other kinds; for the tiles he painted in London seem from Shaw's description to have been identical in pattern with those which Wedgwood ornamented with reliefs at the Ivy House in Burslem.

But this was not truly decorative or classic art, to both of which his somewhat severe taste and ambition led. To ensure the production of works of this character he perceived that capital was necessary, and that this would arise through a general improvement in body, glaze, colour, form and decoration of useful ware connected with the daily purposes of life. The cream-coloured ware had been made in the district since 1725, and it had been

gradually improved both in body and glaze; but many articles were cumbersome, the forms out of proportion and inelegant, and the decorations, speaking generally, were mere rude scratches of various kinds filled in with blue or black. He therefore invented tools of various kinds, took means to improve the lathe, travelled secretly into the south of England and to Liverpool to ensure a good and constant supply of clay, improved what was then known as Greatbach's cream-coloured glaze, made his chief models and drew his own patterns. As his circumstances improved he gradually drew around him the best workmen the district afforded. He also hired others who had worked at Birmingham, Liverpool, Worcester, and Bow. Thus in less than two years from the date of his entering into trade for himself there appeared in the shops of a few London dealers the earliest of those beautiful services known as Wedgwood's cream ware. Nothing of a like kind had been previously seen or even imagined; not only were the items of each dinner and dessert service of a more complete character, stimulating, as it were, to new methods of cookery and to a far larger use of such delicate viands as fruits, jellies, syrups and creams, but the forms were symmetrical, chaste and perfect. Each plate fitted its fellow; dishes nestled into sizes larger or smaller, as though nature had fashioned them. Lids fitted their respective vessels with geometrical precision; their stands might be removed and serve for other purposes. There were spoons and ladles, and mustard pots, and countless other things. Then their weight was that of porcelain, rather than earthenware, their durability great, their colour toned and artistically beautiful, their touch like that of the finest ivory or alabaster. The patterns of these early essays were simple. A brown or blue line; a pale brown or green leaf, strung delicately together by a tendril thread. In some cases the edges of all articles were simply adorned; in others a wheat-ear was embossed, or perforations so made as to simulate the most delicate basket-work. Many services were wholly plain; their beauty of form, glaze, colour, and finish being sufficient for admirers of simple and severe taste. The appearance of these choice goods created a new era in useful art; and the wealthy classes, many of whom were highly educated, had travelled and seen the best work of antique art, eagerly purchased such articles and spread their fame. The gentry of the midland counties soon heard of Wedgwood, and sent orders to Burslem for his wares. From the commence-

ment of his business he had made himself useful to many of them by repairing broken articles, and making matches for their dinner-services of Oriental delft; for up to this period all higher class tables had depended upon importations from India and France. In the one case the goods were costly; in the other always brittle, and mostly warped and crazed.

His business increasing, he hired a second small manufactory, and later, somewhere about 1763, a third, far more capacious, to which was attached a comfortable roomy dwelling-house, with a strip of fore-court and a small garden behind. It was known as the Brick-house Works, and being in the hands of the trustees of a minor was to let for a short period. It stood on the site now occupied by the Wedgwood Institute, and here it was that the great potter commenced his more artistic productions.

Prior to his occupation of the Brick-house Works, known afterwards as the Bell Works, Mr. Wedgwood made the acquaintance of his future partner, Thomas Bentley. Injuring his diseased knee, on his way to Liverpool in the spring of 1762, he was laid up for some weeks at an inn in that town, and in order to relieve the tedium of confinement his able surgeon, Mr. Matthew Turner, introduced to his patient one of his choicest friends, Thomas Bentley, who occupied a good house in Paradise Street, and carried on in connexion with a partner named James Boardman, a large wholesale trade in Manchester goods, which at that date consisted chiefly of woollen cloth, flannel and hosiery. Bentley was a fine, handsome, well-born, well-educated, prosperous man of the same age as Wedgwood, and like him a Whig in politics and a Unitarian in religious creed. A warm and sincere friendship sprung up at once between them; similarity of tastes made them akin, and upon Wedgwood's return to Burslem a most interesting correspondence was begun, which ended only with Bentley's life. A large part of Wedgwood's letters have been preserved; but those of Bentley have, unfortunately, not descended to our time.

On January 25, 1764, Josiah Wedgwood married his distant cousin, Sarah Wedgwood of Spen Green; a place on the borders of Cheshire, not many miles from Burslem. Her father was a wealthy cheese-factor, and brother to John and Thomas Wedgwood, the rich and lately retired potters of the Big House. She had received what in those days was considered a good education, and the union proved in every way a fortunate and happy one.

In the year succeeding (July 1765) Wedgwood received, through the good offices of a daughter of Lord Chetwynd, an order to make a tea-service for Queen Charlotte. It was to be after a given pattern, and the processes connected with it were difficult and the materials costly; but the potter sparing, as customary, no pains with his work, the result was exquisite and gave the greatest pleasure to the Royal Lady. Patronage followed, orders were given for table services in cream ware, which was thenceforth styled Queen's Ware; and patterns being submitted to royal inspection, the King, after his customary taste in most things, chose one which was plain, the Queen another ribbed on the edges. Wedgwood now received the title of Potter to the Queen; and on the occasion of the birth of her next child, the Duke of York, he presented her Majesty with a caudle set of much beauty, which was graciously accepted. From this period to the end of his life specimens of all his choicest and finest goods were, before they were seen by the public, invariably sent to Court.

It has been already said that in the spring of 1765 Wedgwood held a room or two at a house in which his brother lodged in Cateaton Street, Aldermanbury, for the reception of "red engined tea-pots" and other improved goods from Staffordshire. Not long after, the necessity of a London warehouse for the sale of goods was suggested in this way by one of the local aristocracy. "Dr. Swan," wrote Wedgwood to his brother John, July 29, 1765, "dined with Ld Gower this week; after dinner your Bro^{r} Joss^{s} Pot works were the subject of conversation for some time, the Cream colour services in particular. I believe it was his L^{d}ship said that nothing of the sort could excel them for a fine glaze, &c." In a letter of a few days later this point is again referred to. "I just hinted to you that cream colour ware was a subject of conversation at Ld Gowers Table. Among other things his L^{d}sh^{p} said that the late Ld Bolingbroke collected all the various modeled earthenware he could in France which were bro^{t} over to England & that it wo^{d} be worth my while to go to London on purpose to see it—As his L^{d}ship was so kind to mention a thing of that sort at his table I day say he w^{d} give me a proper introduction for that purpose & this will be one inducement for my coming to London.—I am to wait upon his L^{d}ship at Trentham this week & hope the Duke of Bridgewater will be there, when you shall hear further from me." At the distance of little more than a week we hear of a visit to the Brick-house Works: "I have just had

the honour of the D. of Marlbr°, Ld Gower, Ld Spencer, & others at my works—They have bo^t^ some things & seem'd much entertain'd and pleas'd. —The Gent^n^ abovement'^d^ wonder I have not a wareh° in Lond^n^ where patt^ns^ of all sorts I make may be seen."

The result of this and other comments in letters was, that soon after rooms were taken in the house of a shoemaker in Charles Street, Grosvenor Square, over which presided a clerk named Cox, sent purposely from Staffordshire. Here goods were shown, orders received, and hither came, from almost every hall and country house in England, and often Scotland, the letters of hospitable squires, titled dames, and illiterate housekeepers, in relation to those services, the poorest fragments of which we now so highly prize.

But at no late date these rooms and the service of one clerk were found wholly inadequate for the necessities of a trade which grew day by day. Accordingly, in the spring of 1768 Wedgwood hired a large shop and premises at the top of St. Martin's Lane, facing Newport Street, and there in the August of the same year he opened the new warehouse with a large show of fine goods; the royal arms re-gilt and placed conspicuously above the door, indicating the highest patronage.

Even prior to commencing business for himself Wedgwood perceived, as his father and many other manufacturers had done previously, that the means of internal communication must be improved before the staple trade of northern Staffordshire could have any true development. The roads of the Pottery district, as elsewhere all over the county, were as bad as they could possibly be; the chief highways founderous in the extreme; bye-roads and lanes all but impassable. Seeing at length this necessity for improvement, the inhabitants of the Potteries presented in 1762 a Petition to Parliament, in relation to a road which ran quite through their district, giving access both to Liverpool and the Cheshire salt-works. The Act was passed and the road improved; but it was soon seen that speedier and easier means for the carriage of materials and manufactured goods were needed. The Duke of Bridgewater had already proved by experiment the practicability and advantages of Inland Navigation; and thus a subscription was entered into for uniting the rivers Trent and Mersey by a canal. The scheme had been suggested years previously. The great engineer Brindley was employed to make the necessary

surveys, and upon his Report that a Canal connecting the two rivers was practicable, an application was made to Parliament; and in 1765 an Act for constructing the same was obtained. The work was begun July 26, 1766, and finished in May, 1777; in which interval Brindley, worn out with incessant anxiety and fatigue, had breathed his last. From the first Wedgwood was most enthusiastic in pushing the canal scheme. He subscribed largely, was Treasurer to the Committee, and for his long, noble and unwearied services he refused recompense of any kind. Before the Bill was passed he visited and tried his powers of persuasion with a large number of the reluctant landowners of Cheshire and Staffordshire; he wrote numberless letters, gave his evidence before Parliamentary Committees, and with his own hand raised the first sod of this important and memorable work. Indirectly, as directly, his reward was great. His public spirit and patriotism secured him friends in all directions. He was seen to be a man capable of conducting and controlling large and important schemes for the benefit of his country; and the prejudices which at that day existed against those who held other than commonly received views in religion and politics vanished in his genial presence. This intercourse with men of rank and standing, many of whom had travelled, were highly educated, and the possessors of works of art, proved often of importance; and odd as it may sound, there can be little doubt but that the business and success of the Trent and Mersey Navigation helped greatly, if indirectly, the establishment and progress of Wedgwood's ornamental art.

But this ceaseless work of body and mind led to the return of suffering in his injured knee, and with it other and more serious symptoms. He had for some time foreseen that he must submit to the amputation of his diseased limb, if he wished to insure health and life, or to personally superintend his manufactory in all its varied details. He therefore on May the 28th, 1768, had his right leg cut off just below the knee; the operation taking place in the presence of Mr. Bentley and two surgeons. At that date anæsthetics were unknown; but he bore the operation with manly fortitude. He would not be assisted or have the operation hidden from his view; but seated in his chair underwent it without a shrink or a groan. Its success was thus announced at the close of an invoice of cream ware, by Peter Swift, Wedgwood's chief clerk to the "house" in Newport Street. "Mr. Wedgwood has this day had

his leg taken of (*sic*) and is as well as can be expected after such an execution." A few days later he added, "I have now the pleasure to acquaint you that Mr. Wedgwood Continues in a good way, his Leg was opened on Thursday for the first time, and both the surgeons said it could not possibly be better, and he has every good symptom, so that we have the greatest hopes of a perfect cure." Through the care of his physician and surgeons, and the tender ministrations of his wife, and friend Bentley, Wedgwood rapidly recovered, and was soon able to add a postscript to a letter Bentley wrote for him on June 13th, to Cox, the London clerk. "This is the first time I have set pen to paper, except to sign my name, since the surgeons laid their hands on me, but I hope I shall be able to continue writing a little now I have begun again: my surgeon has given me an invitation to dine with him at N. Castle this day fortnight, which I hope to be able to accept."

During this critical illness the interest excited was great. In London Lord Cathcart, the Russian ambassador, Lord Bessborough, the Duke of Bedford, the Duke of Marlborough, the Hon. Miss Chetwynd at Buckingham House, Sir William Meredith, Sir George Saville, called at, or sent daily to Charles Street, for the latest account of Wedgwood's condition. The local gentry and others were equally solicitous. This proves that his great ability as an artistic potter, and his public services, were already known and recognized.

From the period of his marriage, and more particularly since Royal and aristocratic patronage had added so largely to his business, Wedgwood had been desirous of purchasing in Burslem, or its vicinity, an estate on which he could build a manufactory equal to his increasing trade, where he should have scope for the productive effects he contemplated, and where he could fittingly enter upon a more organised system of details than had hitherto been possible in his works. His friend, Mr. Boulton, at Soho, had already introduced this organisation with the best possible results; and Mr. Wedgwood saw to what account it might be turned in his own establishments. Land had become trebled in value in and about Burslem during the preceding twenty years. Manufacturers and owners were as unwilling to let on lengthened lease as to sell; and those works, which on rare occasions came into the market for sale or hire, were wholly inadequate to his purpose. It was, therefore, with gratulation that he heard of an estate lying on the banks of the intended

canal, and within two miles both of Burslem and Newcastle which was likely to be sold. After much weary negotiation with its owner, an aged lady of the name of Ashenhurst, its purchase was portionally effected, and early possession stipulated upon payment of a life interest. It was of considerable extent, part of it occupying a high and lengthened ridge overlooking the valley leading to Newcastle. This, as Wedgwood well knew, offered great capabilities for decorative effects, both in building, planting, and landscape gardening; whilst in the valley below stretched out many acres of level surface, on which could be erected a manufactory on an extensive scale, and the necessary appendage of official and workmen's dwellings.

In this business relating to the purchase of the estate, known afterwards as Etruria, Bentley, as in all other things, was duly informed and consulted. "I have now bo^{t}. the Estate I mention'd to you, for which I am to pay £3,000 at Michaelmas next," wrote Wedgwood to his friend; and a few weeks later, upon his return to Burslem, after one of his frequent visits to Liverpool, he thus invited him: "My Sally says your *fat sides* require a good deal of shakeing, & wo^{d} recommend a journey on *horseback* not in the Coach, to Burslem, & is half angry with me for coming home without you, but your last letter hath brought her into a little better temper, as she expects the pleasure of not only seeing you here in a little time, but likewise a jant to Liverpool in consequence of your visit; besides she will not fix upon a spot for either house or Gardens, no, nor even the Stables till you have viewed & given your opinion of the premises; so now my dear Sir, you are invited to the Ridge-house Estate in quality of a Brown,[1] & this may remove my only objection to seeing you here, I mean your takeing so long a journey to so little purpose. Ten Guineas if I remember right is the price of a single call, with or without the advantage of his direction, to make a Lawn & piece of Water here, Cut down that wood & plant it there, level that rising ground & raise yonder valley, &c. &c. But for ten times the business, fifty miles rideing, & a hundred times the genius, why we must expect to be sure to pay accordingly. One thing further permit me to mention, that we shall be affronted with a short visit, but very thankfull for a long one, so pray settle your

[1] Alluding to the celebrated landscape gardener of the day.

business accordingly before you mount your Rosinante, & as a salvo or quietus to your Conscience for the loss of so much time, which I know to be very squeamish, & am glad it is so, on these occasions, tell the troublesome sprite, that as our connections are to become extensive in the Potting business, it is absolutely necessary you sh[d] visit the manufacture, see what is going forw[d] there, make your bargains accordingly, & lend your assistance towards its further improvement. Tell him y[r] fr[d] Wedgwood hath some pretty things laid up for you, which he cannot sell without your first seeing them, & I hope he may be prevail'd upon to let you spend a fortn[t] or so in this neighbourhood." Bentley paid his visit, and the days of it were filled up by business and pleasure. There was the canal, engine-turning, antiquities, exports of ware to the colonies, supplies of clay from new sources, and countless schemes for the future to discuss. Wedgwood displayed the "pretty things" he had promised; and long autumnal noons were spent amidst the gorsy uplands of the Ridge House, in planning the future Etruria. In rough detail, the whole was set out during this visit, though various modifications were subsequently effected.

Soon after his first acquaintanceship with Wedgwood, Bentley had added an export trade in earthenware to his other business, and his orders were often considerable. His ability as a merchant being thus shown, some idea of his removal from Liverpool seems to have occurred to his friend. In the spring of 1766, Bentley's mercantile transactions had still further increased, chiefly through the export of earthenware to the American Colonies and West India Islands; his calls upon the Burslem warehouse were considerable, and his business was in fact undergoing a rapid transformation from one of general merchandise into that of earthenware alone. "I am extremely happy," wrote Wedgwood to him, "in the thoughts of haveing our connections increase in any way & the pleasure will grow in proportion as those connections can be made more agreeable or advantageous to you; & as you are to be a Pot merch[t], you may rest assured that in everything I can make a purchase, you shall be enabled to serve your friends to the utmost of their wishes; so take in orders for anything this country produces & in what way, you think fit, but whole Crates will certainly be attended with least trouble. With respect to commission or profitt upon the goods you sell I shall very readily conform to any

plan, you may have determin'd upon; or if you have not settled that matter, I wo[d] make a proposal, a very simple one to you, respecting this new branch of Trade betwixt us; which is, that whatever goods I purchase to send you, we divide the proffit upon them Equally betwixt us, which is to pay you for the trouble of selling & me for that of buying in the goods; & for the goods of my own manufacture I allow you 10 P C[t] Comm[n] as before; & I hope by this plan a trade may be struck out worth our attending to . . . . . I sho[d] be glad to have your thoughts upon this business when convenient. On Thursday you may expect another cargoe of cream colour & perhaps a little green & Gold for hot Climates, with some pretty things for the Ladys who honour you with their company. . . . . I have only one objection to sending you a sortment of vases, which is that they wo[d] very probably some of them travel back again into Staffordshire." In this last paragraph we have the first indication of that system of piracy from which Wedgwood subsequently suffered so largely; and the letter further shows us with what remarkable rapidity his improvements, especially those of body and decoration, followed each other. During his partnership with Whieldon, green ware first came into general use. At the period of his early patronage by Sir William Meredith, and afterwards when the Queen gave her first order, green ware with gilt sprigs was considered a choice and costly article; whereas in a year from the date of the royal patronage, Wedgwood, by the mastery of his art, had wholly superseded it, and was anxious to consign it to the tables of West India and Carolina planters.

About this date Wedgwood made what was probably his first medallion likeness. It was that of the great statesman William Pitt, who was then at the height of popularity both here and in the colonies, from the part he had taken in the repeal of the American Stamp Act. In deference to the popular taste, his likeness, in the form of cheap medals and prints, was hawked about everywhere; and Green and Sadler of Liverpool, taking advantage of these, issued printed copies upon small oval plaques of white pottery, which were sold at the price of a penny or twopence. As a matter of course these were at once reproduced in the Staffordshire Potteries. Wedgwood, who in everything could strike out a path for himself, and ardently admired the great patriot, put in force a more artistic idea. He had a model made in London from a good

print, in which Pitt's features, in all their strong outline and marked expression, were admirably rendered. From this he formed a medallion likeness. The surface or ground made of ordinary clay, coloured in the mass of a chocolate or brown colour, was of oval form, and about three inches and a half in height, by two and a half inches in the widest part. The medallion, which rested on this in low relief, was white, in some cases cream colour. The whole was highly glazed; and being nothing more than ordinary pottery, these medallions were sold in the markets and all over the country at a cheap rate, perhaps fourpence or sixpence each; and at a still lower price as soon as the original was pirated in various coloured bodies by inferior manufacturers. This little plaque or medallion was thus noticed by Wedgwood in one of his letters to Bentley. "What do you think of sending Mr. Pitt upon Crockery ware to America? A Quantity might certainly be sold there now, & some advantage made of the American prejudice in favour of that great man. Ld Gower bro^{t} his family to see my works the other day & asked me if I had not sent Mr. Pitt over in shoals to America. If you happen to do anything in that way we can divide a tolerable profitt & sell at the same price with Sadler."

Towards the close of the same year, 1766, Wedgwood appears to have made his first proposals to Bentley relative to partnership, and the concentration of their energy and talent in one direction. It was a union of interests the former had long desired; and now that the prospects were, in every way, so encouraging, of bringing ornamental ware of many kinds to a perfection hitherto unknown, he naturally wished to secure the aid and countenance of a friend whose fidelity, judgment and great ability he had fully tested. Wedgwood perhaps felt that Bentley was wasting his singular powers in trivial, obscure and miscellaneous labours, instead of concentrating them on more important objects; whilst on his own part, he wished, by resigning a portion of his directive authority, to secure more time for chemical and artistic experiments; these being, as he well knew, the basis on which a continuity of progress rested. But with rare modesty, Bentley raised several objections to this union; principally on account of his little knowledge of the potter's art. To these the reply was very characteristic of Wedgwood's generosity and high opinion of his friend's versatile abilities.—"I have read your letter many times over, & find several of the objections to our nearer

approach may be surmounted, & I shall speak of those you have mention'd in the order you have stated them.—The first is 'Your total ignorance of the business.'—That I deny, as friend Tristram says to St. Paul—you have taste, the best foundation for our intended concern & which must be our *Primum Mobile;* for without that, all will stand still, or better it did so; & for the rest it will soon be learn'd by so apt a scholar. The very air of this Country will soon inspire you with the more mechanical part of our trade—The difficulty of leaving your business in Liverpool, which seemeth now to be altering for the better, I cannot so easily obviate; this being a matter of Calculation, in which there is no data to proceed upon, but probabilities of future contingencies, which we cannot investigate, or command with the certainty I could wish my friend to have in a matter of so much importance to his interest. I have it's true, a great opinion of the design answering our most sanguine expectations with respect to proffit; but if you should suffer as much on the other hand by having your attention taken off your mercantile concerns, *you* wo[d] be a loser upon the whole, though *I* sho[d] not; & to what degree that loss might be extended I can have no idea, nor you any certainty, unless we co[d] divine in what proportion your absence wo[d] affect the success, or prevent the increase of your commerce.

"The money objection is obviated to my hand, & I doubt not in a way that will be agreeable to us both. But the leaving your friends, & giving up a thousand agreeable connections & pleasures at Liverpool, for which you can have no compensation in kind (indeed my friend I know from experience you cannot); this staggers my hopes more than anything else put together, & allways hath done, for I have often seriously thought at it before I rec[d] your letter, & as I wish you to see every shade in this chequer'd piece, permit me to ask you . . . Can you give up the rational enjoyment of your Philosophical Club, for the peurile *téte-à-téte* of a country fireside? and to include all under this head in one question, Can you exchange the future opportunities of seeing & conversing with your learned & ingenious friends, which your present situation affords you, besides ten thousand other elegancies & enjoyments of a Town life, to employ yourself amongst mechanicks, dirt, & smoke, inliven'd indeed with so much of the Pastoral life as you shall choose for yourself out of the Ridgehouse Estate?—If this prospect does not fright you

I have some hopes, & if you think you could really fall in love with & make a mistress of this new business as I have done of mine, I sho^d have little or no doubt of our success; for if we consider the great variety of colours in our raw Materials, the infinite ductility of Clay, & that we have universal beauty to copy after, we have certainly the fairest prospect of inlarging this branch of Manufacture to our wishes; & as Genius will not be wanting, I am firmly perswaded that our *proffits* will be in proportion to our *application;* & I am as confident, that it wo^d be beyond comparison more congenial & delightfull to every particle of matter, sense & spirit in your composition, to be the Creator, as it were, of beauty, rather than merely the vehicle, or medium to convey it from one hand to another; if other circumstances can but be render'd tolerable. Let us therefore endeavour to take a more distinct view of the outlines of our project, which may furnish us with some amusement at least, & perhaps it may not be the first time we have pleased ourselves with future schemes that have eluded our grasp, & vanished away like the morning Cloud or early dew.

"The time of coming you may make agreeable to yourself; it will be 12 months at least before the works can be built, & I suppose you wo^d choose to have a house, with so much of a farm as will keep you a Horse, a Cow, & a Pig, with a few other domestick animals; all which will take up some time to make ready. . . . . .

". . . . The articles to begin the work will be—Root flower-pots of various sorts ornamented & plain. Essence pots, Bough pots, flowerpots, & Cornucopias.

"Vases & ornaments of various sizes, colours, mixtures & forms, ad infinitum.

"Then proceed to Toilet furniture, & enrich these & other ornaments with gold burnt in.

"Elegant Teachests may be made.

"Snuff & other boxes.

"Fish, Fowl, & Beasts, with two leged Animals in various attitudes.

"Ten thousand other *substantial forms*, that neither you nor I, nor anybody else, know anything of at present.

"If all these things sh^d fail us, I hope our good genius will direct us in the choice of others."

In the spring of the following year, during a month's visit to London, Wedgwood seems to have expressed his wishes on the subject of the partnership more strongly than he had hitherto done, and Bentley no longer resisted the manly and eloquent appeal. "Your most acceptable letter of the 15th," wrote Wedgwood to him, "gave me the highest pleasure in seting before me a nearer prospect than I had yet had, of a union that I had long coveted, and which I do not doubt will be lasting, delightful, & beneficial to us both; & as to the time & manner of leaving Liverpool, make it most agreeable to yourself in every respect, and it will be perfectly so to me."

At this period and after, Wedgwood had considerable difficulty in relation to his purchase of further portions of the Ridgehouse estate; the first part acquired being that set apart for his house, grounds, and other necessary dwellings. He was impatient to build what he called a "vase work;" and when he found that it was uncertain whether or not he could procure the land, he wrote to Bentley, "I must build elsewhere, for build I must. Pray be ordering your matters to leave them at a short warning. I expect a sett of works will be to lett in a few weeks, with a tolerable smart house to them; & ornamentals of various forms & for various uses are much wanted. Cream colour Tyles are much wanted, & the consumption will be great for Dairys, Summerhouses, Temples, &c., &c. This article will come under the *Ornamental Class*, & you may be looking out for a sober Tyle maker amongst your Potthouses to bring along with you. I am going on with my experiments for various Earths, Clays, &c., for different bodys, and shall next go upon Glazes. Many of my experiments turn out to my wishes & convince me more & more, of the extensive *capability* of our manufacture for further improvements. It is at present comparatively in a rude uncultivated state, & may readily be polished & bro^{t} to much greater perfection—Such a revolution, I believe, is at hand, & you must assist in & profitt by it." In a letter addressed two months later to Bentley, we first hear of the Ridgehouse estate by its new and famous name. After spending some days in Liverpool with Bentley, Wedgwood wrote from Burslem. "I am allways so much better satisfy'd in my own mind, & pleas'd with everything about me after spending a few days with you, that I long more & more for the time of your settlement at Hetruria, when I may feast every day upon what I am now permitted to

taste of only two or three times a year or so." Mr. Bentley on his own part had already begun the preparative work for transforming himself into an ornamental potter. He made drawings for candlesticks, saltcellars, and other articles. At Wedgwood's request he set his sister-in-law and other ladies of his acquaintance to cut out on paper various ornamental shapes; he took a boy apprentice as modeller and draughtsman, and inquired for artists in several directions. In relation to one of these, who had suggested some sphinxes as a support to a column Wedgwood had modelled, the latter wrote to Bentley, "I have given Mr. Stringer an invitation to Burslem, & believe when he comes he will stay some time, perhaps a fortnight or longer with me, as I have proposed to him the Painting of a Groupe of figures . . . . If you can contrive to come & spend a week with us when Mr. Stringer is here . . . . we can sketch out a vast number of pretty things in that time, which can be laid by to mature till we can bring them into use. A Manufacturer of Ornaments cannot have too great a store of that sort." Of his impatience to enter upon these realms of artistic grace and beauty, we have evidence in his own words: "Vases with high Crown'd hats! Have you ever thought seriously, as you ought to do, on that subject. I never think of it, but new improvements crowd thick upon me, & allmost overwhelm my patience, so much do I long to be engaged in that delightful employment, which I have every day fuller assurance of making as profitable to the purse, as it must be pleasant to the mind, but you know what sort of partner it requires; either resolve quickly to join me yourself, or find me out another kindred genius. I have agreed with a brickmaker, & shall build away like fury next year."

Wedgwood could now speak definitely of his intentions, for about this date, December 1767, the owner died, and the remaining portions of the future Etruria passed into his possession. Various plans for both the hall and works had been in circulation since an early part of the year, and had undergone modifications at different hands. By January, 1768, the house intended for Mr. Bentley was tiled, and a portion of the works ready for furnishing. But during the summer and autumn various hindrances arose from want of timber, bricks, and the cupidity and shortcomings of the architect. In August the Etruscan works were nearly ready for roofing; and in November Wedgwood wrote thus to Bentley, "The works are covered in, & they are beginning upon

Cellar Arches, & the chamber & ground floors; as soon as any of them are finished I shall order them to be fitted up, & put some men into them to make saggars, prepare clay, build ovens &c. &c. that we may begin to do something in earnest as soon as possible. The Partnership books should be opened on Monday the 14th inst.,[1] as some hands (Potters) will begin there at that time, & if you can leave home, Liverpool I wo[d] say, for I must now consider Etruria as your home, I think it will be absolutely necessary for you to be here the preceding Saturday at farthest; & we have put off our journey[2] to the 16th, that we may have a few days to settle matters together before we part, concerning fitting up the Works, employing the hands hired for Etruria, &c." In the succeeding spring other portions of the works were finished; in May everything relating to vases was removed from Burslem to Etruria, and on June 13th Bentley was present at the opening of the Etruscan Works. It was an important day; and Wedgwood commemorated it by throwing, that is forming, six of the earliest of his Etruscan vases, Bentley aiding by turning the wheel. These vases were, a few months later, sent to London to be painted. Three of them are still preserved; and one, if not more, was buried beneath the foundations of Etruria Hall, where it probably still remains. They are of a bluish tinge of black; this effected, as Wedgwood wrote to his friend, for the purpose of giving them "a look of antiqueness." On this bluish black, and painted in encaustic colours of two shades of red, is a subject taken from a bas-relief in Sir William Hamilton's great work, or more probably from a vase in that of Count de Caylus. It represents "Hercules and his Companion in the Garden of the Hesperides." The two borders are from the same source. On the reverse side is an inscription to the effect, that it is the product of the first day's work at Etruria in Staffordshire by Wedgwood and Bentley; and within the band or fillet above the foot are inserted the words "Artes Etruriæ Renascuntur." The form and finish of these vases were far excelled at no distant date, and the painting showed improvement, as the hands employed attained more skill; but so far as a design can symbolize a purpose, nothing more appropriate could have been selected from the whole range of the heathen mythology. For it typified

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[1] November, 1768.

[2] Wedgwood and his wife were about to spend some weeks in Newport Street.

that the master of the new Etruria, like another Hercules, entered, after long probationary labours, the garden of a great art, where fruit richer and more beautiful than the fabled apples was to be gathered and garnered for posterity.

In July Mr. Bentley's house was fit for habitation and he was expected at Etruria; but a month later all these plans were changed. Bentley had left Liverpool finally, had settled for a short time in Newport Street, and was in treaty for a house at Chelsea. The reasons appear to have been the great and astonishing demand for vases of every kind, the extent of Russian orders, the necessity for insuring privacy, and the concentration of enamelling and other decorative processes in one building. Accordingly towards the close of the year, Bentley took up his abode in a handsome garden house in Little Cheyne Row, Chelsea; and the workshops, a stone's throw off and picturesquely surrounded by trees and fields, were full of busy draftsmen, enamellers and painters. About the same period Wedgwood took up his abode in the house intended for Bentley at Etruria. The "flitting" was effected during his journey home from London with some friends, and he thus refers to it in a letter to Bentley. "We were three days upon the road, though we lost no time, & travel'd a little by moonlight each evening, but at the last stage Etruria—I was rewarded for all the risque & pains I had undergone in a tedious, long & dirty journey. I found my Sally & family at Etruria! just come there to take possession of the Etruscan plains, & sleep upon them for the first night. Was not this very clever now of my own dear Girl's contriving? She expected her Joss on the very evening he arrived; had got the disagreeable business of removing all over; & I wo[d] not have been another night from home for the Indies. To night we are to sup 120 of our workmen at the Townhall, & shall take up our lodgings here at Burslem."[1] From this period building at Etruria went rapidly onwards; by April, 1771, the great square of the Works was completed, and the final removal from Burslem, which however extended over several months, took place. In 1773 there was yet a final portion of the Works to build, and they were completed in the following year, 1774. We have now reached the period of the issue of the first Catalogue.

[1] At the Overhouse, his brother's residence.

Wedgwood, as we have seen, had long been busy with experiments for the improvements of white bodies; and later for the introduction of one or more, of a perfectly new character. His various friends made inquiries in all possible directions for the materials he required; and their labours were, in many instances, crowned with success. His first purpose seems to have been to rival the French ware, which was a sort of semi-porcelain; but the success of these experiments led, in no long time, to his greatest discovery—that of the use of terra ponderosa, or the carbonate of baryta. By employing this he found he could produce a fine, white, hard and wax-like body; capable of high polish, and retaining after modelling and firing great sharpness of outline. But it was too Protean in its character to be always relied upon, when exposed to intense heat. He therefore continued his experiments; and ultimately by substituting the sulphate for the carbonate of baryta, he produced the composition known as *jasper;* and which, it may be truly said, is one of the finest bodies ever invented by the potter for artistic purposes.

Beyond its occasional use in glaze, spar was a mineral untried by potters prior to Wedgwood; although the induction would almost naturally occur, that a body hard, semi-opaque and polished, would under proper manipulative conditions, yield a fine ingredient for mixing with clay. The Germans had derived a considerable supply of this spar from England for full twenty or thirty years previous to this date; and, as though their secret was too good to be known, they had used great mystery in procuring it from the lead mines of Anglezark in Lancashire, and also in its exportation; but Wedgwood seems to have derived his first hint from Pott, an able writer on mineralogy. He too procured specimens from Anglezark, and from various other sources native and foreign; but ultimately his supplies of baryta, or cawk as it is still locally termed, were procured for him from the lead mines of Derbyshire by Mr. Whitehurst, an able naturalist and an old friend of Bentley's. The utmost precaution was exercised, not only in order to disguise what it was, but from whence it was derived. For a considerable period it was sent in the rough state to London; there it was pounded and sifted; sent thence in barrels by coasters to Liverpool, and so by waggon or canal to Etruria. From the wharf it was brought to the hall by night, and conveyed into cellars which ran beneath Wedgwood's study and private rooms; there he effected his mixtures

in privacy. Eventually the secret oozed out, through the treachery of a workman; and the use of cawk or spar, as the chief ingredient in the jasper body, became generally known in the Potteries.

But Wedgwood had many disappointments and misgivings, before final results of value were obtained. Writing to Bentley in the autumn of 1768, he said: "My tryals turn out admirably & will enable us to do such things as were never done before." But his most promising experiments had often to stand still for want of time, and Bentley often urged their renewal. "You want a finer body for gems," he replied to one of these reminders. "I think a fine China body would not do. I have several times mixed bodies for this purpose; but some of them miscarried and others have been lost or spoiled for want of my being able to attend to and go on with the experiments. At present I cannot promise to engage in a course of experiments. I feel that close application will not do for me. If I am stronger in the spring something may be done." Instead, however, of waiting for the spring, he soon afterwards set earnestly to work, and early in February 1773, just prior to a visit to London, he reported: "I have made some most promising experiments lately upon finer bodies for Gems & other things; some proof of which I shall bring along with me."

Thus, in the first edition of Wedgwood and Bentley's Catalogue, published in 1773, we find three bodies or compositions for ornamental purposes specified. First, a terra cotta, resembling vitrescent or crystalline stones in all their variations; next, the basaltes, an extremely hard and fine porcelain; and third, a fine white biscuit ware, or terra cotta. In the next edition of the Catalogue, the second edition published in the following year, 1774, this white body had been further improved, and is mentioned under two forms: the biscuit ware, as previously, and as "a fine white terra cotta of great beauty and delicacy; proper for cameos, portraits, & bas-reliefs." In this latter composition we have undoubtedly the first and more imperfect formula of the jasper body, the carbonate being used instead of, as ultimately, the sulphate of baryta.

The variegated and black bodies were not absolutely new. Their ordinary constituents were known to every potter; for they had been made in the district from time immemorial. The use of various coloured clays by blending them together in one body, or by applying them in the decoration of vessels in a

comparatively liquid state, as a sort of paint, is described by Dr. Plott; and the successive stages of improvement were shown in the beautiful marbled, tortoise-shell, and melon wares of Whieldon and other masters. The potters had long been adepts in making black ware, by adding manganese to their clays; and from the date of the Elers' residence in their neighbourhood, improvements were successive: but Wedgwood by his chemical and manipulative skill brought them severally to the state of splendid terra-cotta bodies; requiring no outer glaze, capable, if necessary, of the highest polish, and rivalling the natural substances they imitated in hardness, compactness, fineness, and durability. He effected his purposes by the addition of new materials, in certain cases by the use of fritts, and by skilful firing.

Thus provided with suitable compositions, he turned his attention to the production of vases, intaglios, cameos, and small oval and oblong bas-reliefs; the latter being in many instances mere enlargements of the subjects of the cameos. The seals were usually in the black or basaltes body; in others they were in colours blended or laminated together, so as to have a wavy or streaky appearance; and as our great grandfathers were fond of using and wearing large bunches of seals, they were, as perfection and beauty were attained, manufactured in great quantities. The devices impressed upon these were of course all in intaglio, those of the cameos all in relief; and thus impressions from antique gems were made to serve a double purpose—either the production of perfect copies in incised lines, or in low relief; incision being produced by cast, and cast by incision. Every coloured body he made was used at first by Wedgwood for the ground-work of his cameos. Cream colour, basaltes, biscuit ware, either with colours burnt in, or simply white. In very many instances the reliefs themselves were coloured; as black on white, white on red or green, buff on black or blue. One of the finest and most exact copies of the Marlborough gem, "The Marriage of Cupid and Psyche," is still extant in a rich dark chocolate ground, with buff-relievo. In the earlier editions of the Catalogue, the power of transforming the finest gems into seals is thus referred to. "The intaglios in artificial basaltes are most excellent seals; being exact impressions from the finest gems; and therefore much truer than any engraved copies can be; with the singular advantage of being little inferior in hardness to the gems themselves. In this composition cameos may be converted into

seals; without losing the drawing, the spirit and delicacy of the original work; so that gentlemen may have a great variety of seals at a small expense; or have an opportunity of making collections of perfect and durable copies of the finest gems."

A reference to Tassie's "Catalogue of Impressions taken in Sulphur from Engraved Gems," will show how much Wedgwood was indebted to this eminent master. As early as 1769, we find by bills yet extant, that he was paying 2*d.* each for impressions in sulphur, and 1*s.* each for those in enamel. The cabinets of Sir Watkin Williams Wynne, Lord Bessborough, Sir Roger Newdigate, and many other well-known collectors, were also opened to him, and from these were procured a large number of the finest and most original designs. Of 290 intaglios given in the list of the second edition of the Catalogue, 1774, 188 were from the splendid collection of Sir W. W. Wynne; these including many of the finest designs of antique art. They were likewise reproduced as cameos, and enlarged into medallions, tablets, and bas-reliefs. Designs were frequently sought in the British Museum,[1] in which Sir William Hamilton had already placed a cabinet full of fine antiques. Prints were secured; and the best literary and illustrated works then extant were purchased and, as results proved, were largely drawn upon.[2]

The modellers up to the period of the first edition of the Catalogue were, so far as we can now recover their names, at Etruria, William Greatbach, William Wood, Voyez (temporarily), Hackwood, then just commencing his invaluable services of sixty-three years, Massey, Bedson, Barrett, and about six others; in London, John Bacon, Tassie, Mrs. Landre, Burch, Parker, Hoskins, and Grant, Stephan, Westwood, and a few more. In the first issue of

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[1] "The Graces, by M. Burch, from an Etruscan bas-relief in Sir W. Hamilton's cabinet in the British Museum." First edition of Catalogue, List 11, No. 29. Burch, who lived in Macclesfield Street, modelled many things for Wedgwood.

[2] In August, 1770, the books belonging to the firm were set down by Wedgwood as follows:— "Hamilton's Etruscan Antiquities; Gemms Delin (*sic*), by Elizabeth Cherron, small fol.; Stuart's Athens; Count Caylus's Antiquities, 3 vols. (two further volumes were subsequently published); Temple of the Muses, fol.; Rossi's Statues, fol.; Iconologie Historique, De La Fosse, fol., and to these were soon after added Spence's Polymetis, Museum Odescaleum, sive Thesaurus Antiq. Gemmarum a Bartolo, Rome, 1750; Maffei and Agostini's Gemms, fol.; Gravelot's Antiquities; De Wilde Gemme Antique, 1703; Agostini, by Gronovius; Perrico's Statues; Ficoroni's Gemms; Middleton's Antiquities." Wedgwood to Bentley, August 24, 1770.

the Catalogue the cameos and intaglios are undistinguishable from each other, for they are mingled in one list. Of the eighty-two bas-reliefs, medallions and tablets, a number were in black—basaltes—the rest in biscuit-ware, of which some were in body and relief all white; others with painted grounds, burnt in and white reliefs; a few with lighter toned reliefs. Oblong tablets in black, with Herculaneum pictures painted thereon in encaustic colours, are also mentioned; but as yet there was no body, except the black and white, in which colours produced by oxides permeated the whole mass, as in the manner of the jasper. The plaques and tablets, with painted and burnt-in grounds, are now so extremely rare that we can direct attention but to one specimen; that in the possession of Mr. J. F. Streatfeild, Upper Brook Street, and engraved in the last edition of Maryatt's "History of Pottery." It measures about 14 by 6½ inches; has Wedgwood and Bentley's names on the back in capitals; and formed originally the upper part of a marble chimney-piece in the city of London. The subject is a Bacchanalian procession; and the figures are in extraordinarily high relief. Some parts of all the figures, the most prominent more particularly, have a brown tinge. Some consider this to be the result of time or fire; but it is more probably the effect of colour laid on; as both brown as also grey tints are spoken of in reference to these early tablets; the purpose being undoubtedly to convey the embrowned hues of a southern clime. A few years later, when tablets in the jasper body were produced in the utmost perfection, it is not unlikely that those of an earlier date fell into disrepute; and thus neglected and cast aside perished in various ways.

The oval tablets, numbered from 2 to 6 in the first Catalogue, were in basaltes, and derived from the period of the Renaissance. Four of these are given in the accompanying illustrations and include—The War of Jupiter and the Titans, the Feast of the Gods, the Marriage Supper of Perseus and Andromeda, and an Antique Boar Hunt. A fifth, The Destruction of Niobe's Children, was omitted for want of space. At a later period these plaques appeared in the jasper body; but the effect is certainly not so fine. A high artistic authority agrees with us in thinking that these five designs were originally produced in metal work. Three octagon tablets, viz. Apollo and Marsyas, Apollo and Daphne, and Apollo and Python, were modelled by

Mrs. Landre, for, in a bill of January, 1769, she charges £1. 1*s.* for what she styles the "History of Apolow." She also modelled various Bacchanalian scenes, the heads of the English Poets, those of the Roman Emperors and Empresses, and sundry other subjects. It is not generally known that Wedgwood at this early date tried Scriptural subjects; for we find Mrs. Landre charging for "4 Scripture pieces," "Moses and the Serpents," "Joseph," "The Lord's Supper and Companion." To these she added "6 Friars," "A Magdalen," and a "Large Horse," and at a later date "Christ and the Virgin." These pieces are not mentioned in the Catalogues. One of two things is therefore certain, they were either designed and afterwards manufactured for special customers, or, finding little or no sale, were swept away as useless. Wedgwood found classic art his best ally; it appealed neither to narrow predilections nor to particular classes; and since it presented, so far as he could make the materials of his craft subservient to his purpose, the best ideals of truth and beauty, he ministered more widely to the cultivation of taste. Who Mrs. Landre was is now unknown. She seems to have modelled largely for potters; and at times, through the instrumentality of Voyez and others, to have executed unknowingly commissions for Wedgwood. Writing to Bentley, Oct. 3, 1768, he said, "Voyez tells me the Bas-reliefs will not do in wax, they must be in plaister. What shall I do? I dare not write to Mrs. Landre for him in my own name. Voyez says she is the D—l at finding out Pirates, & if she once finds me out I shall never be able to get a cast from her. Pray write to her by first post, & tell her that you choose to have the Casts in fine cream colour plaister, & lay a good deal of stress upon the colour & sharpness." The celebrated Centaur tablet, round and framed, and those of Polyphemus, Marsyas and young Olympus, and Papyrius and his Mother, with some of the busts and statues appear to have been from models by Bacon.[1] "Cupid reposing," or, as more generally known, "The Sleeping Boy," was modelled by Theodore Parker in October, 1769, from a fine engraving in Maffei, *Statue Antiche*, plate, 151. In a bill of that date it is quaintly set down a "A Boy A Couch," and the price received must have been trivial; as for this and a large statue of Ceres and others of Juno, Prudence, Milton,

[1] He was paid a bill of £9 15*s.* in July, 1769. The subjects of his work are not given.

Shakespeare, and three "Doggs," the sum set down is but £1 4*s*. "Cupid reposing," or "Somnus," as modelled by Parker, was small, not more than 3 inches long by $2\frac{1}{2}$; but eventually the figure was re-modelled from a cast by Hoskins, and the size increased.[1] In the original a lion's head lies under the boy's left hand. The important tablet of Bacchus and Panther, 11 inches long by 6 high, was modelled for Sir William Hamilton in November, 1772; and Cupid shaving his Bow, Marriage of Cupid and Psyche, 16 inches long by $11\frac{1}{2}$ inches, the Judgment of Paris, Boys playing with a Goat, Cassandra, a fine figure in high relief, from a gem in the cabinet of the King of France; Diomedes carrying away the Palladium, Dancing nymphs, Centaurs round tablets, Polyphemus, Marsyas and young Olympus, Papyrius and his Mother, Bacchanalian figures, Judgment of Hercules, Death of a Roman Warrior, Bacchanalian Triumphs and Sacrifices, Night and Day, and Meleager and Atalanta killing the Calydonian Boar, were amongst the more important bas-reliefs of this first period. The busts were, as yet, but three; those of Horace, Cicero, and George II. The small statues and other objects included Neptune, Triton, Polyphemus, Morpheus, Ceres, Infant Hercules with Serpent, Ganymedes from the Florentine Museum, Bacchus from Sansovino, as also a copy from Michael Angelo, five Boys from Fiamingo, and lions, sphynxes and griffins; the two latter as candelabra. The heads of Grecian statesmen, philosophers and poets, in chronological order and copied in the basaltes body from antique medallions and busts, were issued; as also sixty medals of Roman history from Dassier—these latter were from sulphurs by Tassie; Heads of illustrious Romans, the twelve Cæsars, the Popes, the Kings of England, as also those of illustrious Moderns, in basaltes and in polished biscuit with cameo grounds, close this extraordinary list of the fine-art labours of a period covering little more than three years.

When Wedgwood commenced his career as an artistic potter, most objects of English origin for the adornment of rooms, mantelpieces, window-sills and buffets, were in the rudest possible state. True, the masterpieces of Bow and

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[1] The copy in the De La Rue Collection was 15 inches long by $9\frac{1}{2}$ inches high; and the perfection of the modelling rendered it equal to the finest sculpture. It was valued by its late owner at the price of £110, but sold for £27. A very inadequate sum; though originally bought of a dealer for £5.

Chelsea could be obtained by the wealthy; but generally speaking, a few ill-formed and gaudily coloured figures and groups, after the manner of Dresden and Bow, and a larger number of clumsily fashioned vessels for flowers, were the sole objects which people of ordinary means could find in the shops for the decoration of the rooms in which they passed the majority of their waking hours. But his labours in the course of a very few years changed this dearth in ornamental art to one of beauty, abundance, and variety; and England became not only conspicuous for the use she made of ornamental and decorative pottery, but for the amount she exported. Wedgwood's first vases were made in his fine cream-ware body, those in fine biscuit followed. The first he variously decorated with leafage, borders, or other small ornaments; he then improved their form, and the best were sent to Liverpool to be printed by Green and Sadler, with small views, in black or red, of pastoral and domestic scenes. He had not advanced to a higher stage in vase making than this when he obtained his first commission from Queen Charlotte in the summer of 1765. Writing at this date to his brother he says, "I shall be very proud of the honour of sending a box of patterns to the Queen—amongst which I intend sending two sets of Vases, cream colour, engine-turn'd, & printed, for which purpose nothing would be more suitable, than some copper plates I have by me. I can adapt the Vases so that the design & they will appear to be made for each other, & intended for Royalty,—nor must you hint to the contrary." Succeeding these, were vases in biscuit ware with the necks coloured with cobalt to resemble lapis lazuli, with lids and serpent handles. Of the same period were his first trials in basaltes; and when this class of vases was brought to perfection, nothing could exceed their beauty and antique grace, for they reproduced the finest forms of antiquity, and whether adorned with bas-reliefs, foliage, drapery, festoons, masks or serpent-handles, they have never been surpassed or even approached. Prior to the death of Bentley in November, 1780, the black vases were simpler and much more dependent upon the lathe for ornament than afterwards. Thus, without reversing the vase to see the impressed names, the connoisseur may almost always know the black vases of this fine, though early period of production, by their exquisite smoothness and gloss; as also in some specimens by deadness of colour or unglossiness, and by a peculiar fluting, as though effected by a gouge

gently applied; this sometimes spirally, sometimes straight, often combined; as seen in an example given in the illustrations. More ornament was afterwards introduced and the size increased; but the black vases, impressed with the joint names of "Wedgwood & Bentley," must always stand in high favour; and as time increases their rarity, so will their value rise.

Small vases in mixed bodies from three to five inches in height, were probably amongst Wedgwood's early ornamental labours; but it was not till he had built a special vase work at Etruria, that he succeeded in bringing these to perfection, by improving the body, by modelling their forms from the antique, by insuring beauty and fineness of polish, and by a moderate degree of gilding and ornament. We find from his letters to Bentley during 1769 that these marbled bodies were not *at first* produced by the old method of mixing various clays, or as it was technically termed by "slapping," but chiefly by the hand of the enameller, who, after veining and streaking cream-colour, grey, or stone-colour vases, burnt in his enamels. An able workman superintended these processes, and he moved to and fro between London and Etruria, as occasion required. "I have reserved my house at Burslem for Mr. Rhodes and his men," wrote Wedgwood to Bentley in November, 1769, "it is quite ready for him, and when he comes you shall have Mr. Bakewell; but we must have some one here to vein and finish the vases, & if Bakewell goes before Mr. Rhodes comes, we have nobody, & that business must stand still the while." At a later day the crystalline bodies became once more a reality by a mixture of various-coloured clays in the mass. Thus Wedgwood writes again, January 27, 1776, "I observe what you say about Pebble vases in general, & take the benefit of them as I proceed in this branch; but the mixtures & colours too, after all the attention we give them, are liable to so many accidents and alterations from the workmen's *unhandiness* & want of ideas. From the uncertainty in firing &c. &c., which accidents we cannot command, that much will at last depend on the Chapter of Accidents. For instance, when the Clays are perfectly mixt to produce a *wildness* & *extravaganza* in the Pebble, if the workman gives the batts a twist *edgways* instead of keeping them flatt when he puts them into the mould, a lin of stringiness is produced, which shows the Pott instead of finely variegated. Again—If we mean the general complexion of the pebble to be light, & they meet with a heavy

fire in the biskit oven, the stronger colours & middle tints will be many shades darker than intended, & the light colours in the mixtures rather lighter, which annihilates all the middle tints, & produces a disgusting tawdry harshness. I could mention many more accidents we poor potters are liable to." Thus there are two classes of these vases: an early and a later. The first are generally large, and often of fine form. They are to be distinguished by an interior inspection, when the body will be seen to be a dull cream colour, and outside, the painted streaks whether spiral or horizontal, cover the oviform or other shape, in unbroken regularity. On the other hand, the vases of really mixed bodies and of a higher period of production, show interiors like the exteriors, though dull and unburnished; and from having been formed in moulds, the edges, where the moulds have met beneath the ansæ, have necessarily broken laminations of line and colour. Yet, often when these later vases have lids, they will be seen to be of cream colour, as though it had been found easier to form them in the simpler body, and then paint in enamel colours. The borders, edgings, and other ornamental parts seem to have been first formed of a soft white substance laid in grooves, produced by the lathe, and on this the gilt was laid. Sir William Hamilton and other critics greatly objected to this gilding; and in its gaudy newness this criticism was undoubtedly correct, but now that time has toned down its brightness, it adds, when not too great in amount, a singular softness and beauty of effect to the varying colours surrounding it. The Falcke collection is particularly rich in medium sized vases of this later and best period; the forms being good, the polish equal to that of the minerals imitated, the substances throughout of one character, and the broken lines of colour and lamination to be readily distinguished beneath the handles. The Mayer collection of these vases is fine; the forms of many specimens are very beautiful and the decoration tasteful, but painted vases predominate. As in all his other works, Wedgwood aimed at and effected a great variety in the colour and veining of these beautiful ornaments. He imitated black marble, and he produced others he called "Holy Door" and "Jaune Antique;" the first a light puce or mauve colour mixed with gilt and white, the second a rich saffron colour mixed with black. The mixtures of his imitated serpentine are green and grey; agate, brown and yellow; verde antique, dark green, grey and black; green jasper, green and grey; grey granite, white and

black; red porphyry, white or red; and many others. From an early period, and even when variation in substance had been substituted for variegated painting, this veining and streaking in enamel colours was found useful in changing the appearance of old stocks not otherwise saleable. Thus, when the cream-ware vases fell out of fashion, they were, when their forms were sufficiently good, placed in the enamel painter's hand for veining; and thus changed, were soon disposed of. In 1769 and after, the demand for vases became so great, that to meet it, vases of the old stocks were mounted on different plinths, sometimes even wooden ones, stopped, retouched, polished and changed by various processes. Two years prior to this, namely, in May, 1767, Wedgwood wrote to Bentley, "Vases sell too, even in the rude state they are now; for such they appear to me, when I take a view of what may be done." Again, and later, he says, writing from London to Bentley, who was temporarily at Burslem, "Let all the hands that can be spared & can work at vases be employed on them, for two reasons, that they may be bringing up for Etruria, & the great demand may not be baulked. I could sell £50 or £100 worth per day if I had them. Let there be some of the jar kind made as large as you can make them; some of them may have longer necks, dolphin handles, leafage at bottom, and the largest drapery festoons round the shoulders." Vases began to be exported; to Holland especially, and the demand increased. Fashion had declared in favour of these beautiful wares; and the desire to obtain them drew every lord and lady to Newport Street. "Mrs. Byerley," wrote Wedgwood to Bentley in May, 1769, "is just returned from London, & brings a strange acc^{t} of their goings on in Newport Street. 'No geting to the door for coaches, nor into the rooms for Ladies & Gent^{m}; & Vases,' she says, 'are all the rage.' We must endeavour to gratify this universal *passion*, though we shall be sadly short of hands for a year or two; train'd ones, I mean; raw *materials* I could have plenty for the next year, & I intend to ingage a good quantity to choose out of." This training & creating, as it were, his workmen, was one of Wedgwood's greatest difficulties: in the beginning especially. "In my first essays on Vases, he wrote to Bentley, January 10, 1770, "I had many things to teach myself & everything to teach the workmen; they require much instruction, for they have not the least idea of beauty or proportion."

The basaltes vases were occasionally decorated with white reliefs, principally foliage, drapery, and festoons; and at a later day vases made in black jasper, with bas-reliefs of classical subjects in white jasper, were amongst the most exquisite of Wedgwood's fine-art productions; as the superb vases from the Falcke collection given in the Illustrations will testify. Wedgwood also at this early period, and after, bronzed his black ware, and for this process, as also for "a peculiar species of Encaustic painting in various colours, in imitation of the ancient Etruscan and Roman earthenware," he took out a Patent in November, 1769. His first pair of Etruscan bronze vases was produced in the autumn of the previous year, August, 1768, and were sent as a present to the sister of Mr. Tarleton, the Member for Liverpool; a propitiatory offering for the good of the Trent and Mersey Navigation; but more than a year elapsed before the bronzing as an application burnt in, and thus homogeneous with the body, was brought to perfection. This ware seems never to have reached the perfection of the basaltes polished and unpolished; or to have been manufactured in anything like the same quantity. It was not so much admired and not so popular; thus examples are now comparatively rare. A few vases, statuettes and busts are all we know of; one of the latter is in the Falcke collection.

On the other hand the encaustic painted vases in imitation of the best period of Grecian and Etruscan art were produced on a considerable scale, and had a wide popularity; very many choice examples, in all the finest forms have descended to our time. It is a curious fact that more of this class of ware and that of the basaltes, in the shape of various fine ornaments, remain in the hands of the original purchasers, than any of the other classes. Bought direct from the manufacturer by the titled and wealthy for the adornment of galleries, libraries, halls and staircases, these beautiful objects have, in very many fortunate cases, never changed hands; but remain where they were originally placed, as testimony to the good taste of their purchasers, and as proof of the condition of the fine arts of the country during the last half of the eighteenth century.

By seeking out the best illustrated works of art, and from his eager habit of visiting collections, Wedgwood, at an early date of his manufacturing career, must have become well acquainted with the forms, colour and decora-

tion of antique vases. But his first impulse towards their imitation seems to have been derived from the work of Count de Caylus, and from Lord Cathcart, for whom he executed several commissions in useful ware as early as 1766. Lord Cathcart lent him the work of Caylus, and subsequently intrusted some of the proof sheets of Sir William Hamilton's—then Mr. Hamilton—great work on vases; two volumes of which, in folio, were published in 1766, and two more in 1767. Sir Watkin Williams Wynne subsequently presented Wedgwood with the volumes themselves; and having through the great kindness of Lord Cathcart been intrusted with some commissions for Sir William Hamilton, a correspondence followed, which, at this period of experiment, proved of the utmost value to the potter. He had also for his guide some splendid Etruscan vases lately purchased by the Duke of Northumberland for his cabinet; thus incited he was eager to begin what he aptly styled "his great work."

De Caylus, aided by the chemical knowledge of a French physician, and by the observations of Pliny, made various experiments as to the ancient methods of encaustic painting; and he chiefly effected his purpose by covering canvas, wood and similar surfaces with wax in which were incorporated various tints and colours. But Wedgwood, whilst he understood that the Greeks and Etruscans painted their vases in fresco, and whilst the clay was soft, does not seem to have analysed their colours, or sought to recover their methods of application, but deriving his various shades of red and black from the oxides of iron, followed his own plan of applying them; his aim being, that the vehicles incorporated with the colours as a flux should not, when fired, leave a glassy or enamelled surface; but sinking into the body to which they were applied, appear as a part of it, though differing in hue. That he excelled or even approached the beauty of the antique vases is a matter of divided opinion. High officials, curators of museums and classical purists will scarcely admit that his Etruscan painted vases have any merit. They complain of weight, colouring, decoration and form. In weight certainly they do not approach the excellence of antique examples, nor is the colouring so fine; but he copied the purest forms, and in many instances repeated the decoration to even the minutest touches. His Patent shows that some of his processes were exactly similar to those of the classic potters—as that of laying on some of the colours.

But he fired his ware once, then had it painted, and then fired again in the enamel kiln as many times as the colours required; a process, if we may judge, wholly different to that of the ancients. His body—if less light in weight—far excelled in durability anything produced by the classic potters; and he himself was of opinion that the encaustic colours he invented not only completely imitated the paintings upon the Etruscan vases, "but," as he says in the first edition of his Catalogue, and subsequently in others, "*did much more* by giving to the beauty of design the advantages of light and shade in various colours." To this he adds "The figures upon these Vases are taken chiefly from Gems, antique Paintings, & Bas-reliefs; & are executed by the best Hands we can employ. We have spared no Attention to render them Ornaments fit for the noblest Apartments; & considering the great Expense & Risque attending such delicate Subjects, we believe the Prices are much lower than those of any other Ornaments in Europe, that can with Propriety admit of any Comparison with them."

With all but those classical purists, who allow merit to no work of art, unless covered by the glory of two thousand years, Wedgwood's reproductions of antique vases are highly considered; and were so in his own day. It was difficult to meet the great demand; and the taste for these beautiful objects saw no decay so long as he lived. Sir William Hamilton's opinion was greatly in their favour. "Your Etruscan ware," he wrote from Naples to Wedgwood and Bentley, March 2, 1773, "is universally admired. I hope you continue to meet with all the encouragement you deserve. I will surely send you some drawings of fine shaped Vases soon. Continue to be very attentive to the simplicity & Ellegance of the forms, which is the chief article—& you can not consult the originals in the Museum too often."[1] On one occasion when complaints were made that the encaustic painted vases were not produced in sufficient numbers, Bentley wrote thus gracefully to the head clerk in Newport Street, "When your Friends wonder why you have not more and oftener, please to give *them to understand* that it is very difficult to make *fine and perfect* things of *any kind*. How often does our great

[1] From an original letter of Sir W. Hamilton, presented to the writer by J. A. Tulk, Esq., and never before published.

Mistress Nature Fail, even in the finest Order of her Productions. The angelic Sex are not all perfectly straight, delicate & beautiful, no more than our Vases; & you may contrive to edge in the *Natural Inference* that *every good Thing* deserves a *good Price.*"

The encaustic painting was applied to an immense variety of ornaments besides vases. Long and oval tablets called "Herculaneum pictures," ink-stands, and bouquetiers, or flower pots, were amongst the number. Encaustic painting in black was also applied to red bodies—in all variations of form—though not so frequently; and at a later period very many beautiful reliefs in a dull red were applied to black bodies; and black to red in the same manner. Wedgwood also tried various imitations of the beautiful red wares of antiquity; but probably from want of time to carry on his experiments, he did not even approximate thereto. In so far as weight went, he occasionally approached ancient examples, as in the case of a large pair of what were probably intended for wine coolers, in the Sibson Collection. They are nicely formed, prettily impressed with vintage and other ornament, their weight is light, but the colour has a washed-out appearance, very unlike that of the wares of Samos, Saguntum, and Aretium. More commonly his reds are too ruddy; too kindred to a common brick. He made various trials, and acting upon the advice of Sir William Hamilton, the red was tinged with yellow, but the results were still unsatisfactory. Bentley was constantly urging him to try for the fine coral red and beautiful glaze of antiquity, but Wedgwood could find no time. At length he wrote to Bentley: "I wish you to fix upon one of the *Bronze like* colours for the cheap cabinets, as we shall never be able to make the *Rosso antico*, otherwise than to put you in mind of a *red* Pot Teapot." His son, Josiah Wedgwood, was far more successful in the manufacture of red ware of good form and colour, as he early in the present century made some admirable imitations of Roman ware, found in the tumuli of the Wiltshire Downs, for Sir Richard Colt Hoare, the eminent antiquary. Modern trials have been even more successful; though the production of beautiful ornaments with the colour and glaze of true Samian ware, is an object yet to be hoped for and attained; more particularly as our country holds clays of the finest quality for purposes of this character.

Thus Wedgwood, like all other men who carry forward the arts and

sciences of their country, failed in some things and greatly succeeded in others; and hindrances and annoyances often retarded his work. From the first he was surrounded by a host of unscrupulous pirates, who, manufacturers like himself, not only bribed his workmen to betray the secrets of their master's workshops, but also bought the earliest specimens they could of his best productions, and then closely imitated them in inferior bodies, designs, and colouring. The chief delinquent, at this period, was a manufacturer named Palmer, who first in alliance and afterwards in partnership with a London dealer named Neale, left no artifice untried by which he could rob Wedgwood of the just reward of his long and anxious labours. Palmer was assisted in these nefarious practices by a clever workman and modeller named John Voyez. Wedgwood hired him in the spring of 1768 for a term of three years, and needing his services at Burslem, had a house made ready for him, and otherwise most generously assisted him. But, in course of a few months, he had left his excellent master; and committing some glaring offence, was publicly whipped and then imprisoned. The nature of his offence does not appear. Wedgwood, in order to clear his hands of him, paid two years' stipulated salary, thinking it well to be rid of him at any price. So soon as Voyez was released from prison he took service with Palmer, and made black and bronze vases, as also seals, from Wedgwood's designs. After being cast out from Palmer's, he served other manufacturers for brief periods. At length he began business for himself; and making seals, on which he forged Wedgwood and Bentley's names, traversed—at intervals—the country with them; forcing sales by auction in markets and at fairs, when he could not dispose of his goods by more legitimate methods. Bankrupt, wretched and miserable —and travelling in a cart with his wife and children—he fades from human view, and probably died, as he had lived, a vagabond and an outcast. At one time it was thought that but one example remained of his skill in ornamental pottery, and that nothing more than a jug of ordinary quality decorated with two figures in coloured relief; but recently it has been discovered that Voyez could achieve far more artistic work. In the collection of Sir William Holbourne of Bath, is one of the vases Voyez made for Palmer. It is in basaltes, 22 inches in height, of very elegant form, with fine reliefs on each side of "Prometheus bound to a rock and attacked by an eagle." The handles are

female terminal figures (now damaged), and beneath one portion of the relief is marked "J. Voyez. sculpebat. 1769," and on the square plinth is marked "H Palmer, Hanley, Staffordshire." He also imitated Wedgwood's variegated bodies; two oviform vases marked with his name, with white leaf ornaments in relief on the lower part and white handles, being in Mr. Hailstone's collection. Voyez's career conspicuously illustrates the short-sightedness of crime and treachery. Had he remained faithful to his excellent and generous master, he might soon have risen to the post of chief modeller at Etruria, and left works to posterity which would have been associated with his name.

Whilst these were Wedgwood's ceaseless labours in ornamental art, he was busy with the celebrated table, dessert, and tea and breakfast services for the Empress of Russia; and thus known as the "Russian Service." It was partly for facilitating its enamelling that the painters were removed from Newport Street to Chelsea. Prior to this vast order, Wedgwood had made and sent a small service to St. Petersburg for the Empress; and now, in imitation of those German princes whose favours were lavished on the porcelain works of Dresden and Berlin, she commissioned, through one of her nobles, Mr. Baxter the English Consul at St. Petersburg, then in England, to negotiate with Wedgwood and Bentley the business relative to this great commission. Each piece of these services was to be enamelled with a different view of British scenery; and as they were for use at the "Grenouillière," a place so called, and forming part of the palace of Tzarsko-selo, near St. Petersburg, a child and frog were to be painted on the under-side as a distinctive mark. The child was subsequently omitted; and the frog alone appeared, painted green within a shield.

As fast as the various articles were manufactured at Etruria, they were sent to Chelsea to be painted; great numbers of the best enamel painters of the day, including women, being engaged upon the work. It was begun in April, 1773, and finished in the summer of 1774. The chief difficulty was in obtaining a sufficient variety of views, though the nobility and gentry rendered most generous aid; two or more landscape painters were employed, prints bought in great profusion, and the camera obscura lent assistance. All the forms for tureens, glaciers, centre-pieces, fruit baskets, and many other articles were from new designs. Of these Wedgwood himself modelled a considerable

number; and as a knot for the lids of the glaciers, he designed the figure of a little old woman seated cloaked, as expressive of cold; and for a long period this remained in use as a knot to the lids of teapots, vases, and other objects of ornamental pottery.

The business premises in Newport Street, though of considerable extent, had soon become much too small for the transactions of a trade which in all its departments grew day by day. Both Wedgwood and his partner looked about them therefore, for a more commodious place of business. And after some negotiations with respect to one of the large houses which, at that date, were being built in the Adelphi by the brothers Adams the architects, they arranged for the lease of a large house in Greek Street, Soho, then a fashionable quarter, and to which was attached a very large room, till recently used as a school and dissecting room by the medical professors residing in the neighbourhood. These premises passed into the occupation of Wedgwood and Bentley at the close of 1773; in April, 1774, the show rooms, though yet incomplete, were opened, and in July Bentley, who had recently married again, removed hither with his wife and household from Chelsea.

For a month, June, 1774, a portion of the Russian service was on show in Greek Street, and it was visited by the Royal family and the whole fashionable world. Mrs. Delany in one of her letters, June 7, 1774, refers thus to her visit to the new show-rooms: "I am just returned from viewing the Wedgwood-ware that is to be sent to the Empress of Russia. It consists, I believe, of as many pieces as there are days in the year. They are displayed at a house in Greek Street, 'Soho,' called 'Portland House,'[1] there are three rooms below & two above filled with it, laid out on tables, everything that can be wanted to serve a dinner; the ground, the common ware pale brimstone, the drawings in purple, the borders a wreath of leaves, the middle of each piece a particular view of all the remarkable places in the King's dominions neatly executed. I suppose it will come to a princely price; it is well for the manufacturer which I am glad of, as his ingenuity and industry deserve encouragement."

These services, which were transmitted to Russia during the autumn of

[1] It was so named by Wedgwood from its situation on the Portland estate. The Duke was a generous patron.

1774, contained 952 pieces. The Empress paid £3,000 for them through her Consul, but the order proved ultimately a loss to the partners. It aided, however, in giving Wedgwood and Bentley an European reputation, and led to further royal and noble orders. The Empress herself was warm in her praise and conveyed her thanks, not only through the English Consul, but by her own Ambassador. She enshrined the service in the most fantastic, and yet most beautiful of her country retreats, and showed it there to Lord Malmesbury in 1779. At the present date not a vestige seems to remain. A friend who often travels to Russia, and has business relations with those connected with the Court, has caused inquiries to be made, but nothing is now known of the celebrated services. They were probably stolen piecemeal by Catherine's worthless and countless favourites, and so perished. The only relics, an exquisite cup and saucer, are in the Mayer Collection, Liverpool, and engraved in the "Life of Wedgwood," vol. ii. pp. 296, 297.

Wedgwood was at this date the father of five children, three sons and two daughters. Another son had died in infancy, at the date of the amputation of is leg; and two daughters were born subsequently, the last in 1778. He had suffered much and long anxiety on account of his wife's frequent illnesses; and he was himself at one period greatly afflicted with a disorder in his eyes, which threatened blindness and much unnerved him.

The second edition of the Catalogue was issued in 1774. It contains nearly 150 new cameos and a large number of designs in intaglio for seals. The bas-reliefs, tablets and medallions are increased by eleven, the subjects being of no great account, and probably designed by no higher artists than Parker and Mrs. Landre. The biographical and historical suites of medallions are enriched by some valuable additions. Twenty-four fine busts of various sizes are added; and the list of small statues and animals includes Bacchus, a Fawn, the Venus de Medici, elephants, a vestal, Solon, Minerva, Palladio and Zingara.

The fourth edition of the Catalogue was published in 1777,[1] and covering, in the additions to its lists, a period of only three years, shows an immense amount of artistic labour of high quality. Its "Conclusion" first enunciates

[1] The third edition was merely a translation of the second edition into French.

those sound principles on which Wedgwood, as also Bentley, had based their conception of the necessities of ornamental art. Then, as now, there was a cry for cheapness rather than excellence. "The proprietors of this manufactory," they say, "hope it will appear to all those who may have been pleased to attend to its progress, that ever since its establishment, it has been continually improving, both in the variety and perfection of its productions.—A competition for *cheapness* and not for *excellence* is the most frequent and certain cause of the rapid decay and entire destruction of arts and manufactures. The desire of selling much in a little time, without respect to the taste and quality of the goods, leads manufacturers and merchants to ruin the reputation of the articles which they manufacture and deal in; and whilst those who buy, for the sake of a fallacious saving, prefer mediocrity to excellence, it will be impossible for manufacturers either to improve or keep up the quality of their works.—This observation is equally applicable to manufactures, and to the productions of the fine arts; but the degradation is more fatal to the latter than the former: for though an ordinary piece of goods for common use is always dearer than the best of the kind, yet an ordinary and tasteless piece of ornament is not only *dear* at any price, but absolutely *useless* and *ridiculous*.—All works of art must bear a price in proportion to the taste, the skill, the time, the expense and the risk attending the invention and execution of them. . . . *Beautiful forms* and *compositions* are not to be made by chance; and they never were made, nor can be made in any kind at a small expense; but the proprietors of this manufactory have the satisfaction of knowing by a careful comparison that the prices of many of their ornaments are *much lower*, and all of them as *low*, as those of any other ornamental works in *Europe*, of equal quality and risk, notwithstanding the high price of labour in *England;* and they are determined rather to give up the making of any article than to degrade it. They do not manufacture for those who estimate works of ornament by their *magnitude*, and who would buy pictures at *so much a foot:* they have been happy in the encouragement and support of many illustrious persons, who judge of the works of art by better principles; and so long as they have the honour of being thus patronized, they will endeavour to support and improve the quality and taste of their manufactures." This last noble paragraph cannot be too often reprinted, for till conscientiousness in his art, as

in the old Greek times, be the aim of the artist, perfection and ideal truth will never be attained; nor will public taste meet this ideal truth till cultivation has begot conscientiousness on the part of those who would be patrons, be their rank what it may.

Two years prior to the issue of this Catalogue, Flaxman had begun his labours for Wedgwood. For this purpose he was sought out by Bentley, who, as it appears, had conceived a high idea of the young sculptor's talents. Wedgwood already knew him, if not in person, at least by fame. More probably the former, as he was in the habit of visiting every cast shop in London; particularly those in which subjects from the antique were chiefly sold. Flaxman's father dealt in a superior class of work, and admitted but few designs into his collection which were not severely Greek. He may thus have seen the studious and delicate youth bent over his modelling tools or his books in his visits to the elder Flaxman's shop, which at that date was in the Strand, opposite Durham Yard. Or he may have listened to the gossip of Academicians and artists in respect to the award of the gold medal which Sir Joshua Reynolds, who knew nothing of sculpture, so unjustly presented to Engleheart instead of Flaxman. Conceit was no failing of the great artist, but he was proud, and thought himself injuriously treated. However derived, Wedgwood's first impression of Flaxman had not been favourable. "I am glad," he wrote to Bentley, January 14, 1775, "that you have met with a modeller, & that Flaxman is so valuable an artist. It is but a few years since he was a most supreme Coxcomb, but a little more experience may have cured him of this foible." The next day he wrote again of the young sculptor. "Perhaps Flaxman can model you a good Tablet for a chimney-piece—you know we have not one of a proper size. It should be modelled upon a piece of ground glass or marble, & you may allow an inch at 8 for shrinking. I need not tell you that the Figures should be open, & managed properly for a coloured ground. What do you think of Vases of our fine blue body with white laurel festoons, medallions, &c., or for Grecian painting?" Till the July succeeding we hear nothing further of Flaxman from Wedgwood's letters; but a bill still preserved shows that he had in the interval modelled on his father's account the designs for a pair of vases with triton and satyr handles[1]—an antique vase sculptured

[1] Figured, "Life of Wedgwood," vol. ii. p. 387.

with figures, bas-reliefs of Melpomone, Thalia, Terpsichore, Euterpe, Sappho, Apollo, Hercules and the Lion, Hercules and the Boar, Hercules and Cerberus, Bacchus and Ariadne, Jupiter, Juno, Minerva, Justice, Hope, and four bas-reliefs of the Seasons. In the July following he models some portraits for cameos; and a few days later Wedgwood, in another of his letters, suggests to Bentley some further work for him. "Suppose," he writes, "you were to employ Mr. Flaxman to model some figures. They would do for vases, inlaying, &c. We have nobody here that can do them." As autumn sets in, the young sculptor is busy with the portraits of Sir Joseph Banks—then Mr. Banks, and Dr. Solander; and of these and other things Wedgwood writes to Bentley, "I wish you to see Mr. Flaxman before you leave London & if you could prevail upon him to finish Mr. Banks & Dr. Solander, they would be an acquisition to us, & as we shall now make with *tolerable certainty* any moderate sized bas-reliefs of the composition sent you last in a Conqueror's Province & companion, I submit it to you whether we should not have some of the finest things that can be modelled, & originals which have not been hackney'd in Wax & Plaister for a century past; & if we think we should, would it not be saving time to set Mr. Flaxman upon some business before you leave him? Mr. Grenville you know gave us permission to copy or mould from any of the fine things in his possession. He has a vase or two in town full of Bas-relief figures, which would do for us charmingly. If we had a number of such figures as would compose into Bacchanalian processions, Sacrifices, &c., we could make many wonderful things from them."

In January, 1776, Flaxman was at work upon large bas-reliefs for chimney-pieces, and a little later a commission was given to him for a few Greek heads. It was at this date that Wedgwood styled him the "Genius of Sculpture," and it is probable that Flaxman had raised his terms for modelling, for the former restricted his commissions on account of cost. Wedgwood began now to form his moulds in clay, which, as he said, "made them everlasting;" but as the firing reduced them a full size, the sculptor had to increase the size of his models in proportion. He had in hand at this date, June 19, 1776, the model for the tablet of Silenus and Boys, the heads of Julius Cæsar, Pan, and Syrinx, the figures of Day and of two Bacchanals. Later in the same year he was at work upon a draped female figure holding a cornucopia under her, and

also those of Plenty and Medea. The six Muses followed, as also a new set of models of the English poets taken from the finest prints.

The number of new bas-reliefs, tablets, and medallions in this Catalogue of 1777 is about eighty-one, and of these quite thirty were from designs modelled by Flaxman. Wedgwood had now perfected, or nearly so, his jasper body, both in large and small pieces ; the ground and relief in some cases being alike white, in others the ground being a beautiful blue, the relief only white. Writing to Bentley in relation to some Greek heads for which Flaxman had supplied the models, he said, "We have sent a complete set of the Greek heads in white, with gilt frames. Some of the same (but not a complete set), with blue grounds. Some Anthonies & Cleopatrias very fine, & a few bas-reliefs, all of which I wish you to look at before they go into the Rooms. The blue grounds are out of the last kiln & the Cleopatrias, both of which are the finest things imaginable. It really hurts me to think of parting with these Gems, the fruit of twenty years' toil, for the trifle I fear we must do, to make a business worth our notice of it." In relation to the Sacrifice to Pan and its companion tablets, which were in the white body, he adds, elsewhere, "The most exquisite things I ever saw. Pray examine the texture, the surface, & the workmanship with y^r^ glass, & then if you can find in y^r^ heart to sell them, set what prices upon them you please, but it will be really a sin & a shame to part with them for 15*s.* a pair."

This was a period of extraordinary activity, for besides these thirty-one tablets and medallions, Flaxman modelled various designs for cameos, and some few busts, as also various beautiful forms for reproduction in cream-colour and other bodies ; and these in addition to works he prepared on his own account for exhibition in the Royal Academy. The number of new cameos added to the list was forty-seven, with seventy-four intaglios, and the new portrait medallions of various kinds were just a hundred. A very large number of casts were bought from Grant and Hoskins ; and the latter, with Mrs. Landre, and Stephan, were otherwise much employed in modelling designs.

Bentley and his wife not finding the air of the town agree with them, and more room being required for the constantly increasing body of artists and workmen, they removed in 1777 to a pleasant country-house at Turnham Green. The chief inducement for choosing this neighbourhood seems to have

been that Bentley's friend, Ralph Griffiths, the editor of the "Monthly Review," lived there, and even carried on, in some premises attached to his dwelling-house, the printing of various publications. Otherwise, at that date especially, Turnham Green had little to recommend it. The soil was clay, the land comparatively flat, and the roads dangerous from footpads and highwaymen. Wedgwood never liked the place; but when in town he visited it, and greatly enjoyed the warm hospitality of his friends. Bentley lived in excellent style, travelling to Greek Street whenever necessary in his chariot and pair.

Wedgwood made his first trials for cane and bamboo coloured wares in 1777, but some years elapsed before they were brought to perfection. Inkstands of all kinds, both plain and ornamental, were now produced in large numbers; and mortars are first mentioned in 1779, though Wedgwood had long previously been making experiments on bodies intended to be impervious to heat and pressure, and acids. He generously supplied Dr. Priestley with all the retorts, crucibles, and other vessels necessary to elaborate researches in chemistry; and by degrees a great trade was opened with Manchester and other manufacturing towns in mortars and other vessels used in the new processes of bleaching linen and cotton goods by chlorine.

The two years succeeding 1777 were marked by no less activity in the production of the finest objects in ornamental pottery. To this period belongs Flaxman's designs of the Apotheosis of Homer, An Offering to Flora, the Nine Muses complete, the Muses with Apollo, in two pieces, for friezes to chimney-pieces, with the Apotheosis of Homer for the tablet; the Dancing Hours, Triumph of Love, Sacrifice to Love, Triumph of Venus, Triumph of Bacchus and Ariadne, Young Hercules, Bacchus with an Urn and Grapes; some groups of boys, and the Four Seasons in separate pieces. To the beauty of the more celebrated of these compositions, our Illustrations testify. The idea of the Apotheosis of Homer, Flaxman derived from some print or model of the original bas-relief, which at that date formed part of the original collection in the Colonna Palace at Rome. It is now included in our national treasures; having been purchased for the British Museum in 1819. But the treatment this extremely fine bas-relief received, created, as it were, a perfectly original work of art. The tablet of the Nine Muses was also suggested by a bas-relief from a sarcophagus in the Capitoline Museum; and Young Hercules

killing a Lion was from the same source, though individualized, and, as it were, recreated by the hand of genius. We also see by Wedgwood's letters that there was an extremely fine "Homer & Hesiod" tablet, but the Catalogues do not record it. The cameos and intaglios were added to, but many changes of subjects were afterwards introduced. To the lists of portrait medallions, busts, and small figures, were some valuable additions.

But just as these splendid successes in ornamental art were crowning the arduous labours of many years, Thomas Bentley died on Sunday, November 26, 1780, from some sudden and rapid disorder; probably gout, to which he was subject. There was not even time to summon Wedgwood to his death-bed; though, three days after, Nov. 29, he was on his way to Turnham Green, and on the 2nd of December he attended the funeral. Bentley was buried in a vault within Chiswick Church; and at no late date afterwards a handsome marble monument by Scheemakers, the sculptor, was erected to his memory.

All the letters and papers of 1780 have apparently perished; we therefore know nothing of his illness, of when the friends met last, or what were Wedgwood's feelings on the occasion. That he mourned his loss, and felt that it was in some senses irreparable, there can be no doubt. When we come next upon his handwriting it has changed in a marked degree; its manly vigour is gone, and the signs of impaired health and premature age are only too apparent. For at least a dozen years Bentley had been his right hand in all business transactions; and, apart from those connected with the ordinary manufacturing processes at Etruria, he had shared with him every difficulty and anxiety connected with so vast a trade. Bentley was a man of superior education; though from the evidence afforded by the literary condition of the various Catalogues he was no profound or critical scholar. He was a diplomatist by nature; and his handsome person and winning address lent power to his exquisite persuasiveness. The show rooms in Newport Street and afterwards, far more, those in Greek Street, became a fashionable lounge. Here Mr. Bentley discussed politics with Members of Parliament; quoted much Latin, perhaps a little Greek, in his converse with pompous college doctors and erudite divines; and a thousand pretty compliments and flatteries, to say nothing of stray and appropriate lines from the English poets, charmed the ears of rich and titled ladies, and led them often to make costly purchases, if only

for the sake of pleasing this graceful and princely gentleman. Bentley went to court with all the newest ornaments, and was almost always honoured by a private interview with the Queen and Princesses, if not the King. He visited the seats of the highest nobility, and made what choice he pleased from the various fine-art collections he found there. He sought out the best artists; he seems to have pleaded for their generous treatment; and, a man of exquisite taste and judgment in art, he was for ever suggesting that simplicity should be the rule in decoration, and the finest forms of antique grace, whether in vases or in figures, be used for inspiration or for models. Bentley was also an excellent political and critical writer. He wrote articles for the St. James's "Chronicle," and for many years helped his friend Ralph Griffiths to fill the pages of each number of the "Monthly Review."

Such were Bentley's functions, and admirable and valuable they were in their way. But, as Mr. Byerley said long after, it was Wedgwood, who, seated on the bench whole days at Etruria, was creating the fine forms and beautiful objects, which, when perfect, Bentley, with the grace of a prince, dispersed in the show-rooms in Greek Street. This was the higher function, and markedly so. Even when the greatest of his artists, Flaxman, had done his work, there was still to interpret it in other, and often most difficult materials. "As to the part which belongs to Flaxman," said Mr. Gladstone in his speech at Burslem, "there is little difficulty; notwithstanding the distorting influence of fire, the works of that incomparable designer still in great part speak for themselves. To imitate Homer, Æschylus, or Dante, is scarcely a more arduous task than to imitate the artist by whom they were illustrated. Yet I, for one, cannot accept the doctrine of those who would have us ascribe to Flaxman the whole merit of the character of Wedgwood's productions, considered as works of art. First, from what we already learn of his earliest efforts, of the labours of his own hands, which evidently indicated an elevated aim, and a force bearing upwards into the region of true plastic Art; as, again from that remarkable incident, when he himself threw the first specimens of the black Etruscan vases, while Bentley turned the lathe. Secondly, because the very same spirit which presided in the production of the Portland or Barberini vase, or of the finest of those purely ornamental plaques, presided also, as the eye still assures us, in the production not only of *déjeûners*, and

other articles of luxury intended for the rich, but even of the common wares of the firm. The forms of development were varied, but the whole circle of the manufacture was pervaded by a principle one and the same." As Mr. Gladstone thus says, Wedgwood possessed in an extraordinary degree an absolute love of the perfect; it pervaded and was the essence of all he wrought and did. Genius, it has been well said, is only another term for unwearied and ceaseless painstaking; and Wedgwood's eye was everywhere, his heart in all his labour. He superintended every detail, sat at the bench, instructed at the lathe, overlooked the minutest detail in the business of the modellers; and no duty was too mean or too high for his vigilance and austere control. Every article, be it what it might, which was in the least imperfect, he dashed to pieces with his stick. Slovenliness in workmanship he abhorred, idleness he gravely reproved; and yet he was the most beloved of masters. The peculiar thud of his cork-leg as he ascended and descended the various staircases of his manufactory was a welcome sound to every ear.

To remove the impression from the public mind, an impression which seems to have existed to a great extent, that Bentley, by his taste and accomplishments, had been the great moving principle in the production of ornamental works, it was resolved, soon after his death, to have a public sale by auction of all the existing stock, and re-open the rooms in Greek Street, Soho, with a perfectly new assortment of ornamental wares. Accordingly the sale took place at Christie and Ansell's great room (late that of the Royal Academy), No. 125, Pall Mall, on Monday, December 3, 1781, and eleven following days. The number of lots were 1,200, and consisted entirely of ornamental goods. A few days after the conclusion of the sale, the show-rooms in Newport Street, redecorated and re-arranged, were opened to view; and the public, for the first time, saw that the fine body called jasper could not only be moulded into cameos, small bas-reliefs and medallions, but into splendid vases, into tablets of infinite beauty, and into ornaments of every character. Flaxman had been at work, and his fairest images of beauty shone in white purer than alabaster, and in blue which rivalled that of the summer's sky.

The death of Bentley caused great changes at Etruria; and henceforth we see Wedgwood more as a man of science and a politician than as a potter. He wanted rest and change, and to be busy with other things connected with

his great establishment. His eye could not be everywhere, nor his control cover every detail. He, therefore, in the spring succeeding Bentley's death secured the services of Alexander Chisholm as secretary and superintendent of his laboratory and varied chemical experiments, and in July, 1782, those of Henry Webber as resident modeller at Etruria. Wedgwood thus obtained comparative freedom from the modelling room, the laboratory and the desk. Webber, who was an artist of much ability, had been recommended to him by Sir William Chambers, the architect, and Sir Joshua Reynolds. In Chisholm Wedgwood found for the rest of his life a faithful and attached friend and able assistant, who for thirty years previously had filled a similar post with Dr. Lewis of Kingston-upon-Thames, the author of the "Commercium-Philosophico-Technicum," as also other able scientific works. At the time he thus settled down for the rest of his life at Etruria Chisholm was more than fifty years of age. This philosophical and intellectual connexion, which appears to have been a source of great happiness to both, soon showed appropriate results; for between May, 1782, and 1786, Wedgwood contributed no less than three papers to the pages of the "Philosophical Transactions" on the Pyrometer; an instrument of his own invention for measuring degrees of heat. As a reward for these and other valuable scientific labours he was elected a Fellow of the Royal Society in 1783; his election occurring at the same time as that of Dr. Priestley. At this date he also issued two admirable pamphlets, one entitled "An Address to the Young Inhabitants of the Pottery," the other "An Address to the Workmen in the Pottery on the subject of entering into the service of Foreign Manufacturers." The country, owing to the results of the American war and the stagnation of trade, was in a most distressed condition. Riots had occurred even at Etruria, and journeymen potters were being lured away from their masters by the agents of various foreign manufacturers, chiefly French and American; and to arrest the tide of these evils, if he could, Wedgwood dictated to his secretary the substance of these excellent literary productions.

Amongst Webber's labours at Etruria in modelling were "A Triumph of Mars," "A Boy leaning on his Quiver, with Doves," "A Cupid drawing his Dart," "Hebe," its companion, "Apollo and Daphne," as a beaupot, "Cupid," a model, "A Sacrifice to Hymen," a model in bas-relief, and

"A Sacrifice to Concordia," its companion. He also modelled designs for vases, cups, the various decorative parts of chimney-pieces, and other articles.

From 1779 till 1787, at which date the last and sixth edition of the Catalogue appeared, Flaxman was constantly at work for Wedgwood; maintaining himself by what he thus earned. "A Shell Venus," "A Bacchante," "Cupid and Psyche," two busts of Rousseau and Sterne, a mould for a bust of Dr. Fothergill, the mould for a tureen, a mould for a bust of Mrs. Siddons, and "A cast of a fragment by Phidias," were amongst his productions in 1781 and 1782. In the latter year he married, and removing from the paternal roof to a small house in Wardour Street, Soho, gathered his models and works of art around him. He also designed groups of children in separate stories, such as the game of blind-man's buff, playing marbles, and the triumph of Cupid, for the decoration of teapots; the jasper ware being by this time adapted to many useful purposes. It is pleasant to think that these varied labours aided in securing to Flaxman simple independence and the blessing of an excellent wife, who loved him and appreciated his genius to the full.

Wedgwood was much mixed up in the commercial contests of the period; and from a suggestion of his, made to Boulton, sprung the celebrated Chamber of Manufacturers. For this association Flaxman made two drawings of arms. It is questionable if either was ever used, even in the form of a seal. In 1784 the exquisite designs for the celebrated set of chessmen were produced, and three years later came the model for the bas-relief of "Mercury joining the hands of England and France," designed to commemorate Pitt's Treaty of Commerce between England and France. The breaking out of the French Revolution annulled at once the Treaty and its liberal principles of navigation and commerce. Wedgwood was a great loser by these changes. Prior to the ratification of the Treaty he sent both to Paris and Bordeaux a splendid assortment of ornamental goods, but his consignees were careless, indifferent, and bad paymasters, and he had reason to regret his generous confidence. His Dublin business was also ruined by the active measures he took to defeat the Irish Propositions.

From July 1787, till the close of his life, Wedgwood was more or less active in the cause of the Abolition of Slavery. He formed one of the

Society's Committee, and attended its meetings whenever he was in town. He contributed largely to its funds, and wrote long letters to those of his friends who had been led to believe that slavery was a good rather than an evil in relation to the human race. Under his directions Hackwood modelled a design of a seal for the society. This design, a slave kneeling in chains, with the motto encircling the figure, "Am I not a man and a brother," was highly approved of by the Committee;[1] a seal was ordered to be engraved from it; and in 1792 Wedgwood, at his own expense, had a block cut from the design as a frontispiece illustration for one of Clarkson's pamphlets. His own manufactory also made good use of the drawing. Seals in all the various bodies, and cameos in jasper, the ground white, the relief black, were produced in large quantities, and distributed gratuitously as well as sold. Clarkson himself received more than five hundred seals and cameos; and as the cause gained popularity, so also did the design of the Slave. As a seal, a ring, a shirt-pin, or coat buttons, gentlemen wore it; as also ladies in every possible form; even mounted as pins for their hair. Through his friend Phillips the bookseller, Wedgwood sent some of the cameos to America to Benjamin Franklin, who wrote thus regarding them, "I am distributing your valuable present of Cameos among my friends, in whose Countenances I have seen such Marks of being affected by contemplating the Figure of the Suppliant (which is admirably executed) that I am persuaded it may have an effect equal to that of the best written Pamphlet in procuring Favour to those oppressed People."

Ladies of rank and fashion—Lady Diana Beauclerk, Lady Templeton, and Miss Crewe, contributed at this later date, many charming designs and models; and these Wedgwood reproduced in various forms. The two last bas-reliefs which stand on the list of the final edition of the Catalogue are amongst the finest things Flaxman ever modelled, "Diana visiting Endymion," and "Hercules in the Garden of the Hesperides." For this last bas-relief, which was charged to Wedgwood on the 10th of August 1787, he was paid £23; and about seven days later he and his wife set off to Rome. About the same period Webber also visited Rome, where in March 1788 he

[1] Engraved, "Life of Wedgwood," vol. ii. p. 565.

was at work in the Museum Capitolinum. Under his and Flaxman's directions a body of modellers and gem engravers were organized, and to their labours we owe several of the subjects of the bas-reliefs which appear in our Illustrations.

Prior to his departure for Rome, Webber finished his model of the Barberini vase, which the Duke of Portland had generously lent to Wedgwood. Upon his return to Etruria in November 1789 his labours were resumed, and after infinite pains and disappointments, as to colour, form, undercutting, and firing, Wedgwood had the delight of seeing perfected one of the finest copies of his last and greatest work. It was carried to London and after being shown to the Queen by Wedgwood's friend, M. de Luc, it was placed for some days in the rooms of the Society of Antiquaries, and while there its entire similitude to the original was certified to, as given in our Illustration, by Sir Joshua Reynolds. Upon its removal thence to Greek Street, tickets to view it were issued. Persons of the highest rank and position availed themselves of this privilege; and when the show was closed it formed the gem of a rich assortment of ornamental goods taken abroad by Josiah Wedgwood the younger and his cousin Mr. Byerley. They visited Paris, the Hague, Hanover, Berlin, and Frankfort; and were received at the respective courts and by the nobility with the greatest consideration. The works they exhibited were alike admired and appreciated, and they were assured that no other manufacture could pretend to such a high degree of perfection.

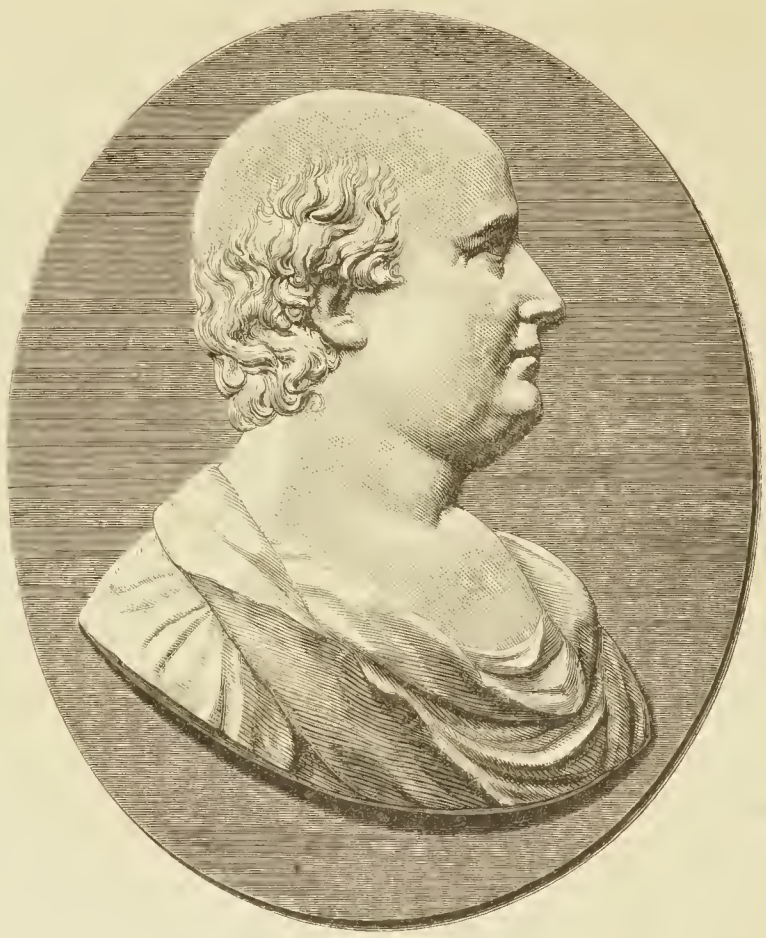
The production of his copies of the Barberini vase, was Wedgwood's last, as it was his greatest triumph in ceramic art. His health had been long declining, and after a brief illness he died at Etruria, on Saturday, January 3, 1795, in the sixty-sixth year of his age. On Tuesday, January 6, he was buried in the parish church of Stoke-upon-Trent.

The principles on which he based his labour, rather than the works themselves, must be held in view by those who aspire to advance the arts of the country in as eminent a degree. The beautiful bodies he perfected and invented, the basaltes and jasper, may be safely left in the hands of his descendants, his grandson, and great grandsons, who in every sense have resuscitated modern Etruria, and in the International Exhibitions of 1861 and 1872, displayed works in jasper of which their illustrious father would surely

have been proud. Our manufacturing and artistic wants are his thoroughness, his conscientiousness, his desire to make all his works perfect and beautiful in their varying degree, whether it was an ordinary plate, an ornamental pudding-mould, a splendid jasper vase or a plaque. "Utility," said Mr. Gladstone, in his famous speech, "is not to be sacrificed to beauty, but they are generally compatible, often positively helpful to each other, and it may be safely asserted, that the periods when the study of beauty has been neglected have usually been marked, not by a more successful pursuit of utility, but by a general decline in the energies of man. . . . . Of imagination, fancy, taste, of the highest cultivation in all its forms, this great nation has abundance. Of industry, skill, perseverance, mechanical contrivance, it has a yet larger stock, which overflows our narrow bounds and floods the world. The one great want is, to bring these two groups of qualities harmoniously together, and this was the peculiar excellence of Wedgwood; his excellence peculiar in such a degree, as to give his name a place above every other, so far as I know, in the history of British industry, and remarkable and entitled to fame, even in the history of the industry of the world."

When we are told by some few writers, who presume to be authorities, that as a nation we have no art in our souls, and when we are denounced by University lecturers as a people too sunk in selfishness to even comprehend classic art, much less to create after its methods, we listen to mere figures of speech, not to that which has its basis in truth. Such assertions can neither affect the opinion of the connoisseur nor depress the aspirations of the student. We may proudly say we are a greatly artistic nation in all senses of art, and in evidence, we may point to the builders and decorators of our cathedrals, to our poets and our painters, our sculptors, our workers in metal, and even our potters, for Wedgwood and Minton had place among them. We may point to what our nation has done in all the work of human hands. We want more culture, a more absolute sense of and craving for the perfect, we want to leave a dead classicism, for the classicism to be found in the eternal principles of nature, and we want unity and consistency to characterize our least productions. We have made great progress within a recent date. We shall make much more. There is no finer material available to the artist than clay; and it is possible to make it auxiliary to other branches of art manu-

facture; to wall-decoration—both external and internal—to stove decoration—when we have reformed our methods of house warming and ventilation—to statuary and to table and floral service. The future of the potter's art in this country is only a question of time and culture. It has a field for effects, far wider and more fruitful than even Wedgwood so ardently pictured; and if we learn to bring together the truth of all underlying ideas, and their true adornment, a day may not be distant when our plastic works may decorate the myriad cities and homes of our vast dependencies, and our "little isle" be, in an artistic sense, as sacred to British colonists, as was Samos to the Greeks in the classic age.



BENTLEY.

PLATE II.

The Apotheosis of Homer.

BAS-RELIEF or tablet. Body and relief alike white. Length, 14 inches; height, 7 inches. Designed by Flaxman for Wedgwood between 1777 and 1779. It appeared subsequently in various sizes and forms. It is a most poetic subject poetically rendered; and, considering that Flaxman was not more than twenty-three years of age when he modelled the design for this fine bas-relief, it may be considered to indicate all those qualities of grace, simplicity, keeping, and truth which, exhibited in his later works, have given rightly to him the fame of being the most distinguished of English sculptors. His repetition of this subject, though in a simpler manner, in "Homer's Invocation to the Muse;" Illustrations to the "Iliad," plate 1, and in plates 12, 13, and 16 of the "Odyssey;" indicates that neither this famous Apotheosis, nor that of Virgil, was forgotten. That many of Wedgwood's plaques were thus decorated by the first fruits of Flaxman's genius, adds greatly to their value, and must render them, as time progresses, of greater and greater value. A fine copy, but little undercut, of a most justly celebrated and invaluable plaque.—*Falcke Collection.*

The Apotheosis of Virgil.

Bas-relief or tablet. Blue jasper; white relief. Length, 14 inches; height, 7 inches. Designed by Flaxman for Wedgwood between 1779 and 1787. It first appears in the 6th edition of the Catalogue, published in the latter year. By some it is considered to be the Apotheosis of Alexander the Great; and the subject of a similar plaque is so named by the authorities at the South Kensington Museum. But Wedgwood's Catalogue proves that this latter title is incorrect. The treatment of this bas-relief is in parts fine, though critics of severe taste object to the *pose* of the figure indicating Fame. A masterly copy of a famous plaque.—*Falcke Collection.*

Orestes and Pylades.

Bas-relief, or oblong tablet. Pale blue jasper; white relief. Length, $22\frac{1}{4}$ inches; height, $7\frac{3}{4}$ inches. Subject: Orestes and Pylades on the coast of Ithaca. Modelled by John Devaere for Wedgwood, in Flaxman's atelier at Rome, between 1790 and 1793. The story is taken at the point where Orestes and Pylades, being led to sacrifice in the Temple of Diana, are saved by Iphigenia, the priestess of the temple. Having learnt that they are natives of Greece, she, in presenting a letter to them for delivery in that country, discovers that Orestes is her brother, Pylades her cousin, and so flies with them. The figures and drapery are well modelled, and the temple is given in lower relief, for the purpose of suggesting the idea of distance. A choice plaque of late date. Another copy is in the Graham Collection.—*Bragg Collection.*

PLATE III.

Education of Bacchus.

BAS-RELIEF or tablet. Pale blue jasper; white relief. Length, 11¼ inches; height, 6¾ inches. Marked "Wedgwood." It appears to be an adapted portion of a larger plaque; the woman on the right being evidently one of a group which balanced the fine one to the left. This favourite subject of the artists of antiquity shows one scene in the rearing up of Bacchus by the nymphs of Mount Nysa. Two of his nurses are here busied in fitting on his first pair of boots; their father, old Silenus, is beating one of his sons for slily meddling with the wine skin; another son pulls down a vine branch behind his head, in order to keep the infant steady during the operation. A fine specimen, hitherto unrecorded.—*Bragg Collection.*

Achilles and the Daughters of Lycomedes.

Bas-relief or Tablet. Black jasper, white bas-reliefs. Length, 19 inches, height 7 inches. The story is at the point where the sex of Achilles is revealed by his seizing the armour instead of choosing the jewels laid before him by Ulysses. This bas-relief was modelled in Flaxman's atelier at Rome by Devaere for Wedgwood. The latter, guided probably by prints, chose this and other subjects for modelling; for Flaxman wrote thus, Feb. 11, 1790:—"I am much obliged by your kind attention, and the employment of your good taste in the choice of subjects for Mr. Devaere's modelling; and amongst them the last model of the 'Discovery of Achilles,' I admire very much for the spirit, action, and beauty of the figures, as well as the interestingness of the story itself." This plaque, in a size somewhat smaller, is given in "The Life of Wedgwood," vol. ii. p. 588; and if comparison be made, the superiority of permanent photography over wood-engravings, however fine, will at once be seen. A superb specimen of Wedgwood's wonderful skill.—*Falcke Collection.*

The Judgment of Paris.

Bas-relief or tablet. Black jasper; white bas-relief. Height 7 inches; length 18½ inches. This tablet in a small form, 3 inches by 2½ inches, appears in the first and second editions of the Catalogue. It was remodelled on a larger scale for Wedgwood by Flaxman, between 1775 and 1777, and is numbered 183 in the fourth edition of the catalogue published in the latter year. Another version seems to have been modelled in 1790-1791 by Devaere whilst at work in Flaxman's atelier at Rome. The figures and draperies are exquisitely modelled and undercut. There are a few technical defects, as in the column and middle urn, acquired probably in firing.—*Mayer Collection.*

PLATE IV.

The Dancing Hours.

BAS-RELIEF, or oblong tablet. Dark blue jasper; white relief. Length, 10 inches; height, 3 inches. This exquisite gem was modelled for Wedgwood by Flaxman in 1776, and first appears in the fifth edition of the Catalogue, 1779. The idea of these graceful figures were suggested by the Horæ, or seasons, of which several bas-reliefs, differing in design, have descended to modern times; or by the Graces, three lovely youthful figures which, prior to the time of Socrates, were draped, and in earlier ages formed a chorus hand in hand, as described by Pindar. It was modelled in various sizes; the largest being 16 inches by 6 in height. A size, 2 inches higher, was adorned with festoons or garlands. It was a favourite subject for the frieze or central piece of chimney-pieces; and, first applied as a bas-relief to the black vases, was, after 1780, used with still greater effect on the jasper vases. The admirers of Flaxman's genius will see in these exquisite figures the germs of much of his after excellence as a sculptor; and recognize the same grace and chasteness in far more ambitious labours. Nothing in antique art gives a more perfect idea of poetic movement. A beautiful and perfect bas-relief of the highest quality.—*Sibson Collection.*

Apollo and Four Muses, and Bacchic Genius and Cupid.

Three bas-reliefs; one oblong, two oval and smaller. Light blue jasper; white relief. Recently belonging to a chimney-piece; *in situ* ninety years at No. 5, Gray's-inn Square, London. Cut out 19th of June, 1872. Marked "Wedgwood and Bentley." Size of centre tablet or frieze, as it was called—Length, $16\frac{1}{4}$ inches; height, 7 inches. Subject: Apollo and four Muses—viz. Erato, Euterpe, Clio, and Calliope (? Polymnia). Under each figure is the name on a printed strip of paper, in the condition received from Wedgwood and Bentley's warehouse. This is quite unique. The frieze and two blocks, as they were termed, were inserted in wood. Of Wedgwood and Bentley's best period, and finely modelled. Original purchaser, John Townson, Esq.; price, £8 8*s.* This frieze or tablet has a bevelled edge highly polished, in order to show the beauty of the body composition and its laminated colouring—an effect more than once referred to by Wedgwood in his letters to Bentley. Side medallions, or as they were termed, blocks. These were inserted in the architraves above the columns of the mantel-piece. Oval. Height, 5 inches; width, $3\frac{3}{4}$ inches. Subjects:—Bacchic Genius drawn by panthers, and blowing a horn; Cupid burning a butterfly (Psyche). Original price: Bacchic Genius, 12*s.*; Cupid, 15*s.* A most choice and rare possession.—*Bragg Collection.*

We find, from Christie's Sale Catalogue published in 1781, that these decorations for insertion in chimney-pieces consisted of three, sometimes of four, distinct bas-reliefs:—that is, one frieze and two blocks, as in the present instance; or one tablet, one frieze, and two blocks. The frieze was always placed between the architraves, and the tablet generally in the wood-work above the cornice.

PLATE V.

No. 1. Five Muses.

TABLET. Deep blue jasper; white relief. Oblong. Length 15½ inches, height 6½ inches. Subject: five of the Muses—viz. Terpsichore, Melpomene, Calliope, Thalia, and Urania. These five, with the four given in the previous part, make up the nine Muses. They were taken from a sarcophagus in the Capitoline Gallery at Rome. Flaxman's interpretation from the antique of this fine and truly classical subject is in his best manner; several of the figures far exceeding the original statues in grace and beauty. He modelled them for Wedgwood between 1777 and 1779. This extremely fine bas-relief, in two parts, is in the Sibson Collection; but only one is given, in order to avoid repetition. Apollo and the Nine Muses and the Dancing Hours were, from the beauty of their subjects, and the fineness of their execution, amongst the most popular of Wedgwood's large plaques.—*Sibson Collection.*

No. 2. Apollo instructing youthful Bacchus.

Bas-relief, or tablet. Light blue jasper; white bas-relief. Length 15 inches, height 6½ inches. A composition piece of probably early date.—*Bragg Collection.*

No. 3. Bacchanalian Triumph.

Bas-relief or tablet. Blue jasper; white reliefs. Bacchus, Ariadne, Silenus and attendants. Height 6 inches, length 21½ inches. This is undoubtedly the tablet numbered 153 in the fourth edition of the catalogue, 1777. The four female figures betray all the supreme grace of Flaxman's hand; and are repeated with variations in many of his bas-reliefs.—*Mayer Collection.*

PLATE VI.

No. 1. Achilles delivered to Chiron by Thetis.

BAS-RELIEF or tablet. Pale blue jasper; white relief. Length 18½ inches, height 6½ inches. Thetis is delivering her infant son Achilles to Chiron the Centaur to be instructed in the art of hunting. Achilles, seated on the Centaur's back, is following his example in casting an arrow at a lion which, already wounded, is entering a forest. The design for this plaque was modelled by Pacetti at Rome some time between 1790-1795. The field of the design is rather bare; but portions are nicely undercut, and great expression is conveyed in the face of the Centaur. An interesting plaque, but not of the highest quality either in colour or subject. There is a copy of this plaque in the Graham Collection.—*Bragg Collection.*

No. 2. Death of a Roman Warrior.

Bas-relief or Tablet in basaltes. Black; oblong. Length 18½ inches, height 10½ inches. The original bas-relief, of which this is a copy, was one of several adorning a sarcophagus discovered near Rome in the early part of the eighteenth century. In this was found the celebrated vase, known afterwards as the Barberini; and an inscription testified that the sarcophagus had contained the ashes of the Emperor Alexander Severus and his mother, Julia Mamæa, both of whom were killed in the year A.D. 235, during a revolt in Germany. This tablet appears in the first edition of the Catalogue, and Wedgwood was probably indebted to Lord Cathcart, or Sir William Hamilton, for a print or cast of the original bas-relief. The copy under notice is a remarkably fine one; sharp and well undercut. The lovers of more purely classical art criticize the harshness of its style, and object to the subject. It is nevertheless very fine. Wedgwood had many difficulties in firing this tablet, and refers to one instance in a letter to Bentley, February, 1776.—*Sibson Collection.*

No. 3. Sacrifice to Bacchus.

Bas-relief or tablet. Blue jasper; white bas-relief. Height 8¼ inches, length 19 inches. Of early date, and not of the highest quality. A large one appears in the first edition of the catalogue, 1773, and may have been from a model by William Greatbach, at Etruria, or Mrs. Landre in London. It was yet too early for Hackwood. This tablet, from the Bagshawe collection will be found engraved in the "Life of Wedgwood," vol. ii. p. 369.—*Mayer Collection.*

PLATE VII.

No. 1. Offering to Ceres.

BAS-RELIEF or tablet. Dark blue jasper; white relief. Length 17 inches, height 7¼ inches. We are inclined to believe this to be, "An Offering to Flora," modelled by Flaxman for Wedgwood in the summer of 1778, and referred to in a letter to Bentley in the August of that year. It appears in the fifth edition of the Catalogue, 1779. A most exquisite and characteristic specimen.—*Falcke Collection.*

No. 2. Bacchanalian Boys.

Two bas-reliefs or tablets, of five and four figures respectively. Modelled from a design in wax by Lady Diana Beauclerk, the friend of Horace Walpole. The model was once in the Strawberry Hill Collection; it is now in that of Dr. Sibson, Brook Street. Upper tablet:—Dark blue jasper; white reliefs. Length 12½ inches, height 5¼ inches. Subject: Bacchanalian Boys with Flowers; under canopies of panthers' skins, with columns and vases. Lower tablet:—Sage green jasper; white relief. Same length and height. Subject: Cupid asleep, and young satyrs with foliage, flowers, and fruit. Drapery festoons, columns, vases, panthers' heads and skins. These beautiful designs were modelled for Wedgwood by Lady Beauclerk between 1780 and 1787. Generally speaking, these groups are made to form one tablet; and as such it appears in the sixth edition of the Catalogue, 1787. "No. 244. Bacchanalian tablet of six boys under arbours, with panther skins in festoons, &c. 26 inches high, 5½ wide." There is probably a mistake in these figures; length being substituted for height. Two tablets of extreme beauty and rare quality. A fine example of this with five boys in one piece is in the Graham Collection.—*Sibson Collection.*

PLATE VIII.

No. 1. Two Warriors and Horse.

BAS-RELIEF or medallion. Pale blue jasper; white relief. Diameter $6\frac{5}{8}$ inches. This bas-relief does not appear in the Catalogues; but it is, there can be little doubt, a copy from the "Cast of a fragment by Phidias," modelled by Flaxman for Wedgwood, Sept. 6, 1782, and charged 10*s.* 6*d.* in a bill of that period. It has all the simplicity of treatment, truth, and accuracy of Greek sculpture at its meridian. The cast may be from some fragments of antique sculpture sent to this country by Sir William Hamilton. A beautiful and choice medallion.—*Tulk Collection.*

No. 2. Peace preventing Mars from breaking open the Gates of Janus.

Bas-relief or tablet. Pale green jasper; white relief. Width $10\frac{3}{4}$ inches, height $9\frac{1}{4}$ inches. The design for this fine bas-relief was charged by Flaxman to Wedgwood, January 16, 1787. It must, therefore, have been modelled sometime in 1786. His price was fifteen guineas. It does not appear in the Catalogue. Its subject, bearing reference, probably, to the ratification of Peace with America, was not likely to make the design popular. Wedgwood's sympathies throughout the war had sided with the Americans; but public feeling in this country was, generally speaking, against them and their cause. The absence of this plaque from the Catalogues is only one of many instances; but we hope to give a pretty correct list of all those absent in a work which will appear at no late date. The bas-relief under notice is extremely fine; full of simplicity, character, and action, and well undercut. The grace and softness of the female figure representing Peace being in striking contrast to the masculine force exhibited in that of Mars.—*Tulk Collection.*

No. 3. Bacchus and Two Bacchantes.

Oval cameo medallion. Pale blue jasper; white relief. Length 9 inches, height $6\frac{7}{8}$ inches. The three figures are similar to those placed centrally in the bas-relief, "A Bacchanalian Triumph." The design, both in this form and in the other, is undoubtedly that of Flaxman. It wears all his peculiar grace and characteristics of style, as evidenced in the Bacchante to the left, when compared with the sixth figure to the left, in the fine tablet of the "Dancing Hours." The flow of the drapery is simply reversed. The full tablet is unquestionably that numbered 153 in the fourth edition of the Catalogue, 1777. A fine medallion, adapted at Etruria from the original design. The vase introduced to the right is off the perpendicular; a slight defect acquired in firing.—*Tulk Collection.*

PLATE IX.

No. 1. Minerva.

HEAD of Minerva with helmet and the ægis. Dark blue jasper; white relief. Large cameo. Height 8 inches, width 6 inches. From the antique. Figured in Spence's Polymetis, and numbered in the first and subsequent editions of Wedgwood's Catalogue. Modelled undoubtedly by Flaxman. A most exquisite and choice specimen. —*Mayer Collection.*

No. 2. Juno standing with a Sceptre.

Oval plaque; blue jasper; white bas-relief. Height $7\frac{1}{2}$ inches, width 5 inches. This exquisite bas-relief was modelled from the antique for Wedgwood by Flaxman, in April 1775, at a charge of half-a-guinea. See "Life of Wedgwood," vol. ii. p. 322. A most exquisite and perfect gem.—*Mayer Collection.*

No. 3. Jupiter holding the Thunderbolt and Sceptre.

Oval plaque; blue jasper; white bas-relief. Height $7\frac{1}{2}$ inches, width 5 inches. Modelled as the preceding, by Flaxman, in April 1775. They stand No. 99 and 98 in the fourth edition of the Catalogue, 1777. A magnificent example.—*Mayer Collection.*

PLATE X.

No. 1. Head of a Bacchante.

BAS-RELIEF or oval medallion. Pale blue jasper; white relief. This most beautiful object may be the "Bacchante" referred to in Flaxman's accounts with Wedgwood under March 7, 1781, wherein the design is charged £1 5*s*. Finely modelled and undercut, and worthy of all praise. One of the gems of a small but most choice gathering of Wedgwood's labours in the direction of fine and classical art.—*Tulk Collection.*

No. 2. Genius of Flora leaning on an Altar.

Oval plaque or medallion. Light blue jasper, white relief. Height $7\frac{3}{4}$ inches, width $4\frac{1}{2}$ inches. Modelled by Theodore Parker for Wedgwood and Bentley in September, 1769. Price charged, 15*s*.—*Mayer Collection.*

No. 3. Ganymedes and the Eagle.

Oval medallion. Light blue jasper; white bas-relief. Height $7\frac{1}{2}$ inches, width $5\frac{1}{4}$ inches. This exquisite gem was modelled at Etruria, between 1777 and 1779. It stands No. 225 in the fifth edition of the Catalogue. Wedgwood thus refers to this bas-relief in a letter to Bentley, April 14, 1778: "We shall send you three pieces of jasper to-day from Sir Roger Newdigate's models, which with the Eagle and Ganymede should be sent with our compliments to that good gentleman, humbly begging his acceptance of these first fruits of his generosity towards us." A most beautiful and perfect specimen.—*Mayer Collection.*

PLATE XI.

Two Groups of Boys.

NO. 1, Piping Bacchus and Cupid. No. 2, Cupid and Hymen. Cameo Medallions. Black jasper; white bas-reliefs. Height 4½ inches, width 4½ inches. These exquisite medallions wear all the appearance of Flaxman's workmanship, particularly in the modelling of the wings. The design may be that referred to in his bill to Wedgwood of 1784. "A bas-relief of boys in wax." Most perfect gems, finely modelled and undercut.—*Mayer Collection.*

No. 2. Three Bacchanalian Figures.

Bas-relief or tablet, divided by festoons and floriage. Dark sage green jasper; white bas-relief. Height 5 inches, length 11 inches. Of extreme beauty as to design, modelling, and undercutting. It was designed probably for a frieze, and is without doubt the tablet numbered from 126 to 130 in the fourth edition of the Catalogue, 1777.—*Mayer Collection.*

PLATE XII.

No. 1. The Calydonian Boar Hunt.

BAS-RELIEF, or oval plaque. Black basaltes. Height 6 inches, width 9 inches. Like the preceding, one of Wedgwood and Bentley's earliest plaques as it appears in the first edition of the Catalogue, 1773. Style of the Renaissance, and the design evidently an appropriation from metal-work. A most beautiful copy. Another copy in the Graham Collection.—*Bragg Collection.*

No. 2. War of Jupiter and the Titans.

Bas-relief, or oval plaque. Black basaltes. Height 6 inches, width 9 inches. One of Wedgwood and Bentley's earliest plaques, as it appears in the first edition of the Catalogue, 1773. Cinque-cento in style, and apparently derived from a design in metal-work. An extremely fine and beautiful copy.—*Bragg Collection.*

No. 3. Marriage Supper of Perseus and Andromeda.

Bas-relief, or oval plaque. Black basaltes. Height 6 inches, width 9 inches. An early plaque of Wedgwood and Bentley as it appears in the first edition of the Catalogue, 1773. Renaissance in character. A fine and perfect copy. These plaques have frames in their own material. At a later date they were made in the jasper body; but the result is not so full of character.—*Bragg Collection.*

PLATE XIII.

No. 1. Psyche wounded and bound by Cupids.

OVAL plaque or medallion. Dark blue jasper, white relief. Height $2\frac{3}{4}$ inches, length $4\frac{1}{4}$ inches. Anthemion border, white on sage green. Probably a somewhat late, but beautiful medallion.—*Mayer Collection.*

No. 2. Feast of the Gods.

Bas-relief, or oval plaque. Black basaltes. Height 6 inches, width 9 inches. An early plaque of Wedgwood and Bentley, as it appears in the first edition of the Catalogue, 1773. Renaissance in style. A fine and perfect copy.—*Bragg Collection.*

No. 3. Friendship consoling Affliction.

Bas-relief or medallion. Long oval. Length $4\frac{3}{4}$ inches, height 3 inches. Dark blue asper; white bas-relief; tongue and egg border in pale lilac. From a design by Lady Templeton. Stands No. 240 in the sixth edition of the Catalogue, 1787. An exquisite and perfect gem.—*Mayer Collection.*

PLATE XIV.

CAMEOS.

FRAME of one central medallion and fourteen cameos. Medallion—dull blue jasper, white relief. Height 7 inches, width 5½ inches. Subject, Diomedes gazing at the Palladium. Modelled evidently from the antique. A fine medallion. The cameos are of various colours and degrees of excellence, and include, among their subjects, Maternity and Childhood, from designs by Miss Crewe and Lady Templeton; Cupid shaving his bow, Omphale with the club of Hercules, sacrifices, emblems of victory, and female figures.—*Sibson Collection.*

PLATE XV.

FRAMES OF CAMEOS.

No. 1. Hope addressing Peace, Labour, and Plenty; with others.

WHITE on blue. Nine of these ten cameos are commemorative of German victories, and from designs by Flaxman. A portion, if not all of the models are still in the possession of Mr. Denman. The tenth cameo, on the upper line to the right, is a very beautiful reduced copy of the design known as "Hope addressing Peace, Labour, and Plenty." It was modelled by Webber at Etruria in 1789, and is thus referred to by Erasmus Darwin, in the "Botanic Garden:"—

> "Whether, O Friend of Art! the gem you mould,
> Rich with new taste, with ancient virtue bold,
> From the poor fetter'd slave on bended knee,
> From Britain's sons imploring to be free;
> Or with fair Hope the brightening scenes improve,
> And cheer the dreary wastes at Sydney Cove."

No. 2. The Body of Hector Dragged at the Car of Achilles, and others.

Most of the cameos are derived from pastes by Tassie of antique gems. The one which occupies the centre is a superb oval cameo $4\frac{3}{4}$ inches by 3, the field being coloured of a rare shade of dark green, with the Greek Ionic egg and tongue border. The subject, derived from Homer's "Iliad," book 24, is "The body of Hector dragged at the car of Achilles." The original is in carnelian, and anticipates rather than excels Flaxman's more elaborate and splendid treatment of the same subject in plate 36 of his "Compositions from Homer's Iliad."—*Sibson Collection.*

PLATE XVI.

CAMEOS.

FRAME OF NINE CAMEOS. Various colours and subjects. Cupid dressing a mask; Cupid riding on a lion; Charites or Graces, and other figures.—*Falcke Collection.*

PLATE XVII.

BUSTS.

BLACK basaltes. Centre, SPENSER. Height, with pedestal, 15¼ inches. From a cast sent to Etruria in 1775 by Grant and Hoskins. To the right, MILTON. Height 13½ inches. From a cast, same as preceding. To left, WASHINGTON. Height 13½ inches. Of a considerably later date than the foregoing, and not so finely rendered. Washington's likeness appears only in the form of a medallion in the sixth and last edition of the Catalogue, 1787. The busts of Spenser and Milton are choice examples of the perfection attained by Wedgwood in portrait sculpture.—*Bragg Collection.*

PLATE XVIII.

BUSTS.

No. 1. Bust of Voltaire.

BLACK basaltes. Height 20½ inches. One of the finest busts ever produced by Wedgwood. The photograph being too full of shadow scarcely does justice to the life-like expression of the original. These busts were generally modelled from casts bought of Flaxman's father, Hoskins and Grant, and other dealers. A few of the finest busts were from models by Flaxman, as in the case of the busts of Rousseau, Sterne, and Mrs. Siddons. This bust of Voltaire did not appear till 1779, and then only in three small forms, which were not increased in 1787. The date of this splendid production must, therefore, lie between the latter year and 1795. A most choice possession.—*Bragg Collection.*

No. 2. Bust of Grotius.

Black basaltes. Height 20½ inches. Modelled between 1777 and 1779. A striking bust, but with a little too much shadow in the photograph. A fine and sterling specimen of Wedgwood's labours in portrait sculpture.—*Bragg Collection.*

PLATE XIX.

Group I. Three Vases and Pedestals, and two Bouquetiers or Flower-pots.

SEA-GREEN jasper; white bas-reliefs. Height of central vase, 13 inches. Beaded edge, acanthus and bay-leaf borders. Subject of bas-reliefs—Lady Templeton's groups. Height of pedestal, $8\frac{3}{4}$ inches. Griffins' and rams' heads as corner ornaments. Subject of bas-reliefs—Peace with wreath and branch of palm, Plenty with cornucopia, nymph bearing cup, and Juno with peacock. Smaller vases, height 10 inches, pedestal $4\frac{1}{2}$ inches. Bas-reliefs alike on both vases. Subjects; nymphs with wreath, goat and child. Ornaments on pedestals; wreaths, trophies, musical instruments, and animal heads. Ribbon and bay-leafage borders. Square bouquetiers or flower-pots with architectural pediments. Floriage springing from base, acanthus and rayed ornaments. Subjects of bas-reliefs—Figures with torches and child, Aesculapius, figures playing lyre and reading.

These vases, pedestals, and bouquetiers are unique for perfection, colour, and design. They are of the finest period—that between 1780 and 1795.—*Falcke Collection.*

Group 2. Three Bouquetiers and two Gondola-shaped Candelabra.

Blue jasper, white bas-reliefs. Middle bouquetiers of vase form, with granulated or scaled surface. Height $9\frac{1}{2}$ inches. Subject of bas-reliefs—the nine Muses. Divisional border of masks, musical instruments, and helix ornament. Acanthus leafage on foot and springing therefrom. Gondola-shaped candelabra for double lights, resting on griffins' heads. Height $9\frac{1}{2}$ inches. Centres for use as pastile or incense burners. Beautifully modelled figure, to lids, of Cupid leaning on his quiver. On foot, cinquecento interpretation of Greek border. Pedestals, $5\frac{1}{2}$ inches in height. Floriation springing from base. At sides two square bouquetiers with architectural pediments and small bas-reliefs of subjects from cameos.—*Falcke Collection.*

PLATE XX.

Group 1. Tripod and Vases.

TRIPOD Vase for pastiles or scent. Black basaltes. Height 9¾ inches; fluted and ornamented. Marked "Wedgwood." A most perfect specimen.

Vase. Black basaltes. Height 8 inches. Serpent handles, acanthus border, on top of oviform border and strap-work. Highly polished on lathe. A most choice and rare specimen; the annexation and form of handles being remarkable for grace. Marked "Wedgwood and Bentley."

Vase, on base. Black basaltes. Height 9¾ inches; incised lines or fluting; wreathed vine ornament. Top reverses and forms a candlestick. A most choice specimen. Marked "Wedgwood and Bentley."—*Bragg Collection.*

Group 2. Vases.

Vase, on square base. Black basaltes. Fluted, with handles. Anthemion border of great beauty, with bas-relief of a sacrifice dividing it. Marked "Wedgwood and Bentley." A splendid example.

Vase, on square base. Black basaltes. Reeded foot. Egg and tongue and ribbon borders. Bas-relief of vine and fruit encircling upper portion of oviform; beneath, bas-relief, in same colour, of Birth of Achilles. A late but beautiful example.—*Mayer Collection.*

PLATE XXI.

Groups 1 and 2. Vases and Pedestals.

THREE vases, pedestals, and their reverses. Central vase, dark blue jasper; white bas-reliefs. Etruscan or crater-form. Height, with pedestal, 18½ inches. Subject of bas-reliefs—Priam begging the body of Hector; reverse, Achilles and daughters of Lycomedes. Circular foot with rayed relief; square stand with helix border. Square pedestal of light blue jasper. Subject of bas-relief—Sacrifice and other figures.

Side vases. Light blue jasper; white bas-reliefs. Height, with pedestals, 12½ inches. Form similar to the painted Etruscan vases, thrown by Wedgwood on the occasion of opening the ornamental works at Etruria, June 13, 1769. They pair in form, but not in character of design; the one being classical, viz. Cupid and swans, Juno and swans; the other, Lady Templeton's groups of Children. Pedestals white, with coloured cameos. These vases are all of late date. The largest from about 1791 to 1795.—*Sibson Collection.*

PLATE XXII.

Group 1. Escritoires.

ESCRITOIRE or inkstand; boat shape. Egyptian in style; 5 inches. Colour, black on red. Alligator's head at prow, bearing nozzle for light. Wings painted red on sides of vessel. Sphynx in middle. Cock's head at stern. A very curious example of the many forms in which Wedgwood modelled inkstands.

Escritoire or inkstand. Gondola-shaped; mixed styles; $3\frac{1}{2}$ inches. Colour, red on black. Bearded goat's head at prow. Swan's head and neck at stern. Centre cups for ink, sand, &c. ornamented in relief, with groups of children similar to those Flaxman modelled for tea things. Bay leaf and berry bordering.—*Mayer Collection.*

Group 2. Three Vases.

Vase. Black basaltes. Central figure, height $9\frac{1}{2}$ inches. Subject of relief—Cybele in car drawn by lions; reverse Triumph of Cybele. Handles finished by masks. Helix border in relief; trophies and ribbon, and ovolo or egg or tongue edging. An exquisite vase of the finest period, marked "Wedgwood."

Vase. Black basaltes. Height $14\frac{1}{2}$ inches. Subject of bas-relief—the Muses. Handles finished by masks. Leafage ornament. On square base, decorated with mæander pattern, marked "Wedgwood." An exquisite and most perfect specimen.

Vase. Black basaltes. On plain base. Height 11 inches. Fluting on oviform, and spiral fluting above pediment. Beneath drapery festoons in rich relief; as handles, female heads, beautifully turned aside. An exquisite and rare specimen marked "Wedgwood and Bentley."—*Bragg Collection.*

Group 3. Three Vases.

Three vases, with black bas-reliefs. Body colour red, or *rosso antico*. Centre vase with square base. Height 13 inches. Style Egyptian: the upper portion apparently designed to suggest the lotus flower. Sphynxes' heads in black for handles. Ornaments on the entablature or architrave—the *scarabeus* or beetle, and the Egyptian original of the Greek mæander. The lotus flower conventually treated. Beading and the mæander cover the lower portions of the vase, foot and base. Lid crowned with the bud of the lotus plant. An extremely fine and rare specimen; and a masterpiece of Wedgwood's labours in the direction of Egyptian art. Mark "Wedgwood." Bought on the Continent.

Side vases; a pair, on ornamental bases. Form derived from the Greek *cantharos*, a kind of drinking-cup. Colour, black; bas-reliefs and ornaments red. Height $6\frac{3}{4}$ inches. Subjects of bas-reliefs—Pegasus watered at Helicon, Psyche bound by Cupids, and other interesting subjects.—*Bragg Collection.*

PLATE XXIII.

Group 1. Vases and Candelabrum.

VASE, with serpent handles and square pedestal. Imperfect. Olive green jasper; white bas-reliefs; height 14 inches. Subject of cameos—the Triumph of Venus and Cupids feeding Swans. Beading and leafage borders.

Candelabrum for six lights. Pale blue jasper, white bas-reliefs. Height 20 by 9¾ inches. This splendid ornament seems to be one of a pair, and shows on what a magnificent scale Wedgwood, at times, effected his decorative work. The Caryatides which support the nozzles for lights are exquisitely modelled, and truly classical in taste and finish. The cameos represent Bacchanalian figures; and the various borders and ornaments, though of mixed styles, are full of beauty. The piece is imperfect, but still a most desirable object.

Vase, light blue jasper, white bas-reliefs; 14 inches. Subjects—Miss Crewe's maternal and infantile groups. Beading, leafage, and anthemion ornaments.—*Mayer Collection.*

Group 2. Scent Jar and Vases.

Scent or pot-pourri jar, in form of temple. Pale blue jasper, white reliefs. Subjects—female figures and military trophies. Height 14 inches. Scale and architectural ornaments; wreaths and goats' heads. A most choice object.

Vase; imperfect. Light blue granulated or scaled jasper; white bas-reliefs. Subject of bas-reliefs—the nine Muses. Beading, leafage and festoon ornaments.

Vase, on square foot. Light blue jasper; white bas-reliefs. Height 14 inches. Subject of bas-reliefs—Lady Templeton's groups of Maternity and Infancy.—*Mayer Collection.*

PLATE XXIV.

Group 1. Vases, Fruit Basket, and Honey Pot.

CENTRAL figure, fruit basket with handles and lid. Floriated open work cream ware. Height 8 inches. First to right, honey pot in gold bronze ware. Height 5½ inches. An exquisite and perfect example of this rare description of ware. Procured privately from Russia. Second to right, flower vase, with castor top perforated for flowers. Fluted blue lines on cream ware, gilt festoons. Height 10 inches. A very early specimen of work done at the Ivy House. First to left, flower vase in brown granite. Height 6 inches. Second to left, flower vase, colour buff, with vine ornament in black. Height 7¼ inches. Choice specimens of their respective kinds.—*Bragg Collection.*

Group 2. Bouquetiers.

Three bouquetiers, or else bulbous root pots. Central piece, black jasper, white bas-reliefs. Height 7 inches. Square or pedestal form with architectural pediment. Floriage springing from base. Tongue ornament on foot. Subjects of bas-reliefs, Cupid and Psyche, Hope on anchor, Venus walking with Cupid, Venus teaching Cupid. A beautiful and perfect specimen. At sides, two circular bouquetiers, light blue granulated or scaled jasper, with white bas-reliefs. Subjects, the Dancing Hours. Height 6½ inches. Beading, with leafage, acanthus, and helix borders.—*Sibson Collection.*

Group 3. Bouquetiers and Incense Burner, or Pot-pourri Jar.

Centre figure, square bouquetier, 8½ inches high, on ornamental wooden pedestal. Black jasper, white relief. Architectural base and pediment. Four medallions:—Cupid warming his hands; ditto with wreath; ditto with bird and nest; ditto, wheat and sickle. To right, tazza-shaped bouqueterie, 12 inches high, with perforated lid; supported by three beautifully modelled figures, white with blue draperies, set tripod-wise. Festoons, strap-work edging and anthemion or helix border. This is an exquisite and perfect specimen. To left, tazza-shaped incense vase, or pot-pourri. Originally a bouquetier, like the one to right, but made serviceable for a new purpose after breakage, by the application of silvered bronze or amalgamated metal pedestal, columnar support, lid with swan as handle, base with sphinxes set tripod-wise, and floriated handles. The style of this metal-work, though of the best period of production at Soho, is entirely out of keeping with that of the delicate pottery it supports; the latter being classical, the former Egyptian.—*Sibson Collection.*

PLATE XXV.

Group 1. Three Crystalline Terra Cotta Vases.

CENTRE vase on base; imitation of black marble. Height, 15 inches. Superb polish. Festooned wreaths in relief and gilt medallions. Acanthus border and beading gilt. Handles.

To right, vase on base. Height 11 inches. Light green granite, fine polish. Handles white, and elegantly entwined with serpents in same colour. White beading, leafage ornaments, and band.

Vase to left. Imitation agate; madder brown on yellowish white. Height 11 inches. High polish. Moulded; same composition throughout, but surfaced by veining in enamel. Gilt festoons, rings and acanthus leaf border on top of oviform. Handles and lid with woman on top. Three most exquisite vases. The peculiarities of this class of terra cotta ornaments are commented on in the text. The Mayer and Falcke collections are particularly rich in fine and unique specimens.—*Mayer Collection.*

Group 2. Three Vases.

Vase. Crystalline body, imitating black marble. Height 11 inches. Festooned wreath in relief, with oval medallions gilt. A beautiful specimen.

Vase. Height 13 inches. Crystalline imitation of serpentine, yellow on green. Dolphin tail handle and spouts, gilt. A most singular vase.

Vase. Height 12 inches. Crystalline imitation of verd antique, with figures in relief of Venus and Cupid. Handles terminated by masks.—*Mayer Collection.*

Group 3. Three Vases.

Vase on pediment. Black basaltes. Height 14 inches. Upper portion rayed with the incised line peculiar to an early period. Drapery tastefully looped up by rings. Three Graces in central medallion. Peculiar handles. Fluted foot on square base. Highly polished on lathe. Marked "Wedgwood and Bentley." A choice specimen.

Vase. Black basaltes on enriched base. Height 14 inches. Finely polished. Handles exquisitely annexed, and covered with floriated relief, terminated by elongated masks. Wreaths simply dropping from handle to handle. A vase beautiful from its simplicity. Marked "Wedgwood and Bentley."

Vase, with serpent handles, masks, and pedestals. Black basaltes. Height, 14 inches. Bas-reliefs—female figures, cupids, and wreath. A most elegant specimen.—*Bragg Collection.*

PLATE XXVI.

Group 1. Three Vases.

With serpent handles. Centre base. Dark blue; white reliefs. Height 16½ inches; without Wedgwood mark, and extremely like the Avery vase engraved and described in "Life of Wedgwood," vol. ii. p. 515. It is undoubtedly the work of Benjamin Adams, of Tunstall, who died in 1804 or 1805. Subject of bas-relief—Venus and Adonis. Vase to right; light blue jasper; bas-reliefs white. Subjects—"An Offering to Ceres;" reverse, "A Floral Offering." Height 14½ inches. Leafage and acanthus ornament. Helix or anthemion border to square base. Vase to left; serpent handles; light blue jasper; white reliefs. Subjects—"Achilles given whilst an infant by his mother Thetis to the centaur Chiron;" reverse, "Chiron teaching Achilles to shoot a lion." Same height; same ornamental edges and leafage. Extremely fine specimens; probable date 1788 to 1795.—*Sibson Collection.*

Group 2. Vases and Pedestal.

Three vases and one pedestal. Black jasper, white bas-reliefs. Centre vase, height 12 inches. Subject of bas-relief, the nine Muses. Masks and handles. Helix and leafage ornament round bottom and top of the oviform. Greek border round foot. Circular pedestal, height 4½ inches. Greek and bay-leaf borders. Subject of bas-relief; wreaths, ribbons, panthers' heads, quivers and arrows. Side vases, black with white, height 10 inches. Subject of bas-reliefs, the nine Muses. Serpent handles, Greek borders, acanthus and leafage ornaments. These vases and pedestal are of exquisite and perfect beauty, rare in colour and unique; of the fine period after 1780. The bas-reliefs and ornamental portions, as it will be perceived, are admirably in keeping; a point not always observed even in the finest of Wedgwood's vases.—*Falcke Collection.*

PLATE XXVII.

Group 1. Three Vases.

ETRUSCAN painted vase. Red on black. Height 9½ inches. Subject of painting—female figures. Bordering, variation of helix ornament. Elegant handles. To right, Vase on pedestal. Height 6¾ inches. Floral ornament in relief on base of oviform, elegant handles. In relief, a group of female figures on either side. Ovolo, or egg and tongue bordering on lip. Pedestal, with an exquisite ornament of wreaths, ribbons, and ram's head. One of the finest specimens of Wedgwood's red on black extant. To left, vase, red on black, Etruscan shape. Height 6¾ inches.—*Bragg Collection.*

Group 2. Vase, Tripod, and Lamp.

Vase. Flat oval on stand. Height 9½ inches. Fluted-festoon drapery, acanthus border strap work, and mæander on foot. Marked "Wedgwood and Bentley." A splendid example.

Pastile burner; tripod on dolphin feet. Black basaltes; acanthus border round stand. Festoon ornament. Remarkable signature on bottom, "Josiah Wedgwood, Etruria, Feby 2, 1085," evidently in mistake for 1805. The only other specimen known to be so marked is in the National Collection, Jermyn Street, where it stands correctly, "Feby 2, 1805." Of a late and inferior period.

Lamp. Black basaltes on base. Height 8¾ inches. Floriated ornaments. Female figure seated, well modelled, but the vessel she holds is Saxon, not classical.—*Bragg Collection.*

Group 3. Tripod Lamp and Vases.

Tripod lamp, on low pedestal, for six small lights; 10 inches. Winged supports. Rayed cover, beading and leafage. A most exquisite specimen in basaltes.

Vase in black basaltes. Height 10 inches. Heads of satyrs as handles. Wreaths and busts of emperors. A choice specimen.

Vase in black basaltes. Height 9 inches. Drapery, beading, and acanthus border. Fluted, on square pedestal, with handles, and of exquisite form. Marked, "Wedgwood and Bentley."—*Mayer Collection.*

PLATE XXVIII.

Group 1. Bouquetier, Paint-box, and Flower-Basket.

BOUQUETIER. Height $5\frac{1}{4}$ inches. Oval form, white basket-work on puce brown ground, pierced cover, coloured to resemble moss. To left, a paint-box; a most rare and desirable example. Height 4 inches. Light black ground, with light buff dots and lines. Lid with tooling, and buff lines rayed to centre. Elegant nob. Within is a perforated tray, with tiny saucers to hold the various colours when ground and moistened. A minute pestle and mortar belong to the box, and the whole gives remarkable evidence of Wedgwood's attention to and perfection of detail. These paint-boxes were at one time very common and cheap, but are now rarely met with. To right, flower-basket perforated. Height $5\frac{3}{4}$ inches. Marble with light puce or rose-colour, gold and white. Wedgwood styled this colouring "Holy-door marble."—*Bragg Collection.*

Group 2. Escritoires.

Escritoires or inkstands. Pale blue jasper-white reliefs. Centre—Bridal Inkstand. Height $8\frac{1}{4}$ inches. Subject of reliefs—Marriage of Cupid and Psyche, and trophies of Love and Harmony. Sarcophagus form enriched with drapery and shell ornaments. Pediment, with two ink jars or vases; with acanthus and leafage borders and ornaments, of late manufacture. To right circular inkstand in saucer or dish. Height 4 inches. Fluted and with helix ornaments. Top forming an elegant candlestick. To left oval inkstand in dish. Height $3\frac{3}{4}$ inches. Columnar taper stand. Helix ornaments and border. These two smaller inkstands are of a good period and most choice.—*Bragg Collection.*

Group 3. Vase, Candlesticks, Scent Jar, and Tea-pot.

Vase on pedestal. Light blue jasper, white relief. Height $8\frac{3}{4}$ inches. Subject of relief—Boys at play with butterfly and fruit. Pedestal—wreaths, medallions, and military trophies. Candlesticks, light blue jasper. Height 6 inches. Ornament, spiral leafage and floriation. Scent jar, light blue jasper, quatrefoil ornamentation. Octagon-shaped tea-pot, light blue jasper, white relief. Height 6 inches. Helix border under light floriation springing from base. Beaded medallions of female figures. All these are choice specimens of Wedgwood's ornamental jasper.—*Bragg Collection.*

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